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THE

HISTORY OF PARIS,

FROM

THE EARLIEST PERIOD

TO

THE PRESENT DAY:

CONTAINING

A DESCRIPTION

OF

ITS ANTIQUITIES, PUBLIC BUILDINGS,

Civil, Religious, Scientific, and Commercial Institutions,

WITH NUMEROUS HISTORICAL FACTS AND ANECDOTES, HITHERTO UNPUBLISHED, TENDING TO ILLUSTRATE THE DIFFERENT ÆRAS OF FRENCH HISTORY, PARTICULARLY THE EVENTFUL PERIOD OF THE REVOLUTION.

To which is added,

AN APPENDIX,

CONTAINING

A NOTICE OF THE CHURCH OF SAINT DENIS;
AN ACCOUNT OF THE VIOLATION OF THE ROYAL TOMBS;
IMPORTANT STATISTICAL TABLES DERIVED FROM OFFICIAL SOURCES;
ETC. ETC.

IN THREE VOLUMES.

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PARIS, ETC.

CHAP. II.

ROYAL AND OTHER PALACES, GARDENS, ETC.

PALACE OF THE LOUVRE.

The early history of the Louvre is involved in great obscurity. The name of its founder, and the period of its erection, are alike unknown; the first notice of it we meet with upon record, is in the seventh century, when Dagobert kept here his horses and hounds. The kings called *fainéans* often visited it, when after dinner they rode in a sort of coach through the forest, which covered this side of the river, and in the evening returned in a boat, fishing by the way, to the city, where they supped and slept.

There is no mention of this royal dwelling under the

second, nor even under the third race of kings, till the reign of Philip Augustus. About the year 1204, that prince converted it into a kind of citadel, surrounded with wide ditches, and flanked with towers. That part in the centre, called the *grosse tour du Louvre*, demolished by Francis I., in 1528, was evidently the keep. It was to this tower that the feudal barons and dependants of the crown came to do homage, and take the oath of fealty, in consequence of which it was said that the estates and lordships were *held of the great tower of the Louvre.* This manner of speaking continued long after the destruction of this tower.

The building erected by Philip Augustus, like all those of that period, was merely lighted by loop-holes, which served only to render "darkness visible," as if to tell the haughty barons, when they came to do homage, that their prison was prepared if they swerved from their oaths. John de Montfort (who disputed the duchy of Brittany with Charles de Blois), Charles the Bad, king of Navarre, and three counts of Flanders, were imprisoned here at different periods.

The walls erected by Philip Augustus did not take in the Louvre, but after having remained outside of Paris more than six centuries, it was enclosed by the walls begun in 1367, under Charles V., and finished in 1383, under Charles VI.

The time which elapsed between the erection of the walls by Philip Augustus and those by Charles V., may be considered as a principal epoch in the history of this city. For more than a century it enjoyed, under the reign of nine kings, a state of tranquillity rarely disturbed; and during that period new edifices arose, its population gradually increased, and Paris took its rank among the largest and finest cities of Europe. At length

it became so considerable, that its history may be styled that of the French nation. A history of Paris might certainly supply the place of a history of France

Charles V., whose annual revenue was not more than a million, expended 55,000 livres in elevating the building, and rendering the apartments of the Louvre more commodious and pleasant; but neither he nor his successors, till Charles IX., made it their ordinary habitation; it was reserved for foreign princes who might visit France. Under the reign of Charles V., Manuel emperor of Constantinople, and Sigismund emperor of Germany, had apartments in the Louvre.

Christine de Pisan, speaking of Charles V., says, "The castle of the Louvre at Paris he rebuilt, a very notable and beautiful edifice." This however was not the case, as the keep underwent no alteration, and much of the surrounding building was merely enlarged and repaired. His architect was Raymond of the Temple.

This palace formed a parallelogram, measuring three hundred and sixty feet by about three hundred and forty-eight. It was surrounded by a moat which the Seine supplied, and contained ranges of building, a principal court, several inferior courts, and some gardens.

The principal court was two hundred and seven feet long, by one hundred and ninety-one feet wide, and in the centre stood the great tower. This tower, called *Tour Neuve Philippine, Forteresse du Louvre, Tour Ferrand,* etc. celebrated in feudal history, and terrible to unruly vassals, was surrounded by a wide and deep ditch, and communicated with the buildings around it by a stone gallery, and with the court by a drawbridge. It was round, and contained a chapel, a *retraite,* and several chambers and was ascended by a winding staircase. Its height was ninety-six feet, and its circumference one hundred

and forty-four feet. The walls were thirteen feet in thickness near the ground, and twelve feet towards the top. Each storey, the number of which is unknown, was lighted by eight windows, secured with strong iron bars and a grating of wire. The outer door was of iron, furnished with locks and bolts.

At the foot of the bridge was an angular building, surmounted by a statue four feet high, representing Charles V. with a sceptre in his hand. It was the work of an artist named Jean de Saint Romain, for which he received six livres eight sous *parisis.*

The buildings which skirted the principal court, as well as those which surrounded the inferior courts and gardens, were surmounted by numerous towers and turrets of various forms and dimensions; their roofs, of a conical or pyramidal form, were terminated with vanes or *fleurons.*

The names of some of these towers were as follows: The *Tour du Fer à Cheval, des Porteaux, de Windal, de l'Étang, de l'Horloge, de l'Armoirie, de la Fauconnerie, de la Grande Chapelle, de la Petite Chapelle,* the *Tour où se met le roi quand on joute,* the *Tour de la Tournelle,* or of the great council chamber; the *Tour de l'Écluse;* the *Tour de l'Orgueil,* and the *Tour de la Librairie,* where Charles V. had a collection of nine hundred volumes, an immense library at that time. The collection of his father John was composed of not more than eight or ten volumes.

The *Chastel de Bois,* which must not be confounded with the *Tour du Bois,* had only a temporary existence. It was constructed in 1382, by Charles VI., upon the rampart of Paris, and was merely a kind of wooden citadel, which, after the insurrection of the *Maillotins,* was raised to keep the Parisians in awe.

In 1420, the English threatening to attack Paris,

Charles VI. demolished the *Chastel de Bois*, and filled up the ditches, in order to give the inhabitants access to the *Tour du Coin*, to defend themselves.

Nearly all these towers had their warder, an office filled by nobles, many of whom had chapels and chaplains.

The fronts of the buildings round the principal court presented walls with irregular openings and small grated windows, without order or symmetry. These buildings had originally only two storeys, but Charles V. added two others, which increased the obscurity and insalubrity of the court. The interior was gloomy, resembling a prison.

The entrance to the Louvre was by four fortified gates, called *porteaux*. The principal entrance faced the bank of the Seine, between which and the Louvre was a gate flanked with towers, which opened upon a large court bordered by part of the palace ditch. In the centre of its façade was another gate, fortified by two low towers, covered with a terrace. This gate was decorated by Charles VI. with his own statue, and that of his father, Charles V., in niches.

Another gate faced the church of Saint-Germain-l'Auxerrois, and existed after the construction of the colonnade of the Louvre. "It is still in being," says Sauval, "and, as one sees, is very narrow, is flanked with two round towers, and has a statue on each side, namely, those of Charles V. and Jeanne of Bourbon his wife." The other gates were smaller, and on the opposite sides of the edifice.

The principal apartments in the buildings round the court were a spacious hall, called *Salle de Saint Louis*, which reached to the roof; its length was seventy-two feet, and its breadth forty-two: the *Salle neuve du Roi*, the *Salle neuve de la Reine*, the *Chambre du Conseil*, which consisted of a room and a wardrobe, called *Garde-*

robe du Conseil de la Trappe; the *Chambre de la Trappe,* and a *salle basse,* the walls of which Charles V. adorned, in 1366, with paintings of landscapes, with birds, stags, and other animals. It was in this room, which was fifty-three feet and a half long, by twenty-seven feet wide, that the kings entertained foreign princes, and gave banquets.

The low chapel, dedicated to the Virgin, was the most considerable in the Louvre, and had over the door statues of the Virgin and Saint Anne, attended by angels, who offered them incense, whilst others executed a concert upon various instruments. Charles VI. placed thirteen statues of the prophets in the interior of this chapel.

There were several gardens within the walls of the Louvre; the largest, called the *grand jardin,* was a square of thirty-six feet.

There was also an arsenal, and a great number of inferior courts surrounded with buildings, the names of which were as follow: the *Maison du Four,* the *Paneterie,* the *Saucerie,* the *Épicerie,* the *Pâtisserie,* the *Fruiterie,* the *Garde-manger,* the *Échançonnerie,* the *Bouteillerie,* and the *place ou l'on fait l'Hypocras.*

Behind the Louvre, in the rue Froidmantel, now Fromenteau, was a house, where, says Sauval, *souloient* estre les lions du roi.*

In 1373, when the emperor Charles IV. visited Paris, he was received and entertained in the palace of the *cité,* then called the *Palais Royal.* On the day after the Epiphany, Charles V. wished to shew the Louvre to the emperor, who, having the gout, was carried to the point of the island of the *cité,* and placed in a richly ornamented barge made like a house, in which, accompanied by the

* *Souloir,* from *solco,* to be accustomed.

king, he was conveyed to the Louvre, and remained there with his son and his suite.

The king shewed the emperor the beautiful masonry with which he had built the Louvre, and the rich ornaments with which it was adorned. The king dined in the hall, and the emperor in his chamber.

It is not unworthy of observation that upon the entrance of foreign princes into Paris, great care was always taken that they should have black horses, the sovereign reserving white horses for himself.

"The emperor Charles IV." says Christine de Pisan, "was mounted on a black horse, which the king had sent him, as was his son Wenceslaus, king of the Romans; nor were horses of that colour sent to them without reason, for the emperors, when they enter the chief towns of their dominions, are accustomed to ride on white horses, and the French king, Charles V., did not choose that they should appear in that way in his kingdom. The king, therefore, mounted on a great white charger, and accompanied by the dukes of Berry, of Burgundy, of Bourbon, and of Bar, and by counts, barons, and knights without number, and by prelates dressed in Roman copes, set out from his palace to meet the emperor."

Francis I. received the emperor Charles V. at the Louvre with much magnificence and honour.

Charles IX., Henry III., Henry IV., and Louis XIII., inhabited the Louvre and added to its buildings. Nothing remains of the old *château* of Philip Augustus, which Charles V. repaired; the most ancient part now in existence is that called *le Vieux Louvre*, begun by Francis I. in 1539, and finished by Henry II. in 1548.

The cardinal de Retz relates in his memoirs, that, having gone to the Louvre to visit the queen dowager of England,

widow of Charles I., he found her in the bed-chamber of her daughter, afterwards duchess of Orleans, and that she said to him, "You see I am keeping Henrietta company; the poor child has been obliged to stay in bed to-day for want of a fire." It is very true, adds he, that cardinal Mazarin had not paid her pension for six months; nobody would give her credit, and there was no wood in the house.

Saint-Foix, having related this anecdote, exclaims, "*O Henri IV., O mon maître, O mon roi, c'est ta petite-fille qui manque d'un fagot pour se lever au mois de Janvier, dans le Louvre.*"

Louis XIV. was resolved to complete the palace of the Louvre and the grand gallery along the banks of the Seine. The principal façade, begun after the designs of Levau, first architect to the king, did not satisfy Colbert, who determined to give this palace a front worthy of the prince who was to inhabit it, and invited all the architects in Paris to examine Levau's plans, and to present original ones, with a promise to adopt that which should be judged the most beautiful.

These plans were exhibited in a hall to the view of connoisseurs, and though many were justly praised, there was one which excited universal admiration. It was by Claude Perrault, who, though bred as a physician, excelled as an architect. Colbert was much delighted with this plan; but, to shelter himself from all reproach, he resolved to consult the great masters of Italy, and engage them also to send designs. This was done, but none of them were approved, except those of Bernini, a painter, sculptor, and architect of unquestionable merit and the highest reputation. Several Italians at the court of Louis XIV. extolled their countryman with their usual enthusiasm. Colbert determined to invite Bernini to Paris,

and prevailed on Louis XIV. to write him the following letter with his own hand:—

" Seigneur Cavalier Bernini,

" I have so high an esteem for your talents, that I have a great desire to see and to be acquainted with so illustrious a person, provided my desire can be reconciled with the duty which you owe to our Holy Father the Pope, and with your own convenience. I have therefore sent this courier to you, on purpose to request you will afford me this satisfaction, and undertake a journey to France, by taking advantage of the favourable occasion of the return of my cousin, the duke de Créqui, ambassador extraordinary, who will explain to you more particularly the object for which I wish to see you and to converse with you, on the beautiful designs you have sent me for the building of the Louvre; as to other particulars, and my kind intentions towards you, I refer you to my cousin abovementioned. I pray God to have you in his holy keeping, Seigneur Cavalier Bernini.

" *Paris*, *April* 11, 1665. " LOUIS."

The honours done to this artist are almost incredible. After the duke of Créqui had taken leave of the pope, with the ceremonies usual upon such occasions, he went with the same pomp to Bernini's house, to request him to accompany him to France. In every town through which he passed, the king had given orders that he should be complimented, and that the accustomed presents should be made to him. Lyons, which never does this honour to any but princes of the blood, followed the example of other towns. Persons were sent from the court to prepare his meals on the road, and, when he drew near Paris, M. de Chambray, lord of Chantelou, steward of the household, was sent to receive him.

Bernini arrived at Paris about the end of May, 1665. He occupied an hotel furnished with the *meubles de la couronne*, and attendants were appointed for him. On the 4th of June he was presented to the king, who gave him the most flattering reception. The first thing which he proposed, was to make a bust of his Majesty, and cer-

tainly this was no barrier to the royal favour. The bust was greatly admired, but it was otherwise with his designs for the façade of the Louvre.

Nevertheless, the prejudice of the court in Bernini's favour led to the adoption of his plan, and on the 17th of October, 1665, the king himself laid the first stone of the façade with great splendour and magnificence. A gold medal of the value of 2,400 francs was enclosed in the stone; it represented, on one side, the head of Louis XIV., and on the other the design of Bernini, with these words: "*Majestati et æternitati imperii Gallici sacrum.*" The medal was by the celebrated Warin, and the inscription by Chapelain.

The king, determining to carry his project into execution with the greatest dispatch, issued a decree prohibiting any person from building without his express permission, under pain of being fined ten thousand livres, and forbidding workmen, under pain of imprisonment for the first offence, and the galleys for the second. He afterwards obtained from the archbishop of Paris a suppression of several *fêtes,* which suppression gave rise to numerous complaints, both in prose and in verse.

When the building reached above the ground, Bernini requested permission to return home, fearing to pass the winter in so cold a climate. On the day previous to his departure, the king sent him a present of 3,000 louis-d'or, with a certificate for a pension of 12,000 livres, and another of 1,200 livres for his son.

When Bernini was gone, Perrault, in a memorial addressed to Colbert, assigned his reasons for objecting to the design of Bernini; likewise urging that the promise was to adopt his plans, provided he demolished nothing that the king's predecessors had erected; whereas the Italian architect would have destroyed the whole Louvre.

The minister was struck with Perrault's reasons, and, after much indecision, adopted his design, which has been much admired by some persons, but very justly criticised and condemned by those who have a pure taste and real knowledge of architecture. Numerous satires appeared upon this occasion. It was said, that "poor architecture must be grievously indisposed, as it was found necessary to call in the aid of a physician." This front was commenced in 1666, and finished in 1670.

Its length is five hundred and twenty-five feet, and its elevation from the ground to the top of the balustrade is eighty-five feet. It is divided into two principal parts, the basement and the peristyle. The basement is pierced with windows. In the centre is a projecting body, which is united by the peristyle to two corresponding projections at the extremities. The peristyle is composed of fifty-two Corinthian columns and pilasters, coupled and fluted. Over the principal entrance, in the central projection, is a bas-relief by Pierre Lescot, representing Victory in a chariot drawn by four horses.

Under the reign of Napoleon, the tympanum of the pediment, which had never been finished, was adorned with a bas-relief, the work of Lemot. Upon a pedestal was the bust of the Emperor. On the right was the figure of Minerva; and on the left that of the muse of History, who was writing on the pedestal these words :—*Napoleon-le-Grand à achevé le Louvre.*——In 1815, the bust of Napoleon gave place to that of Louis XIV., and for the inscription were substituted the words :—*Ludovico Magno.*

The front towards the Seine was also erected after the designs of Perrault. Although less magnificent than the preceding, the basement and the Corinthian pilasters which adorn it, are of the same proportions.

The front facing the rue du Coq was partly built by

Perrault, but is less rich than either of the others. That towards the palace of the Tuileries is the *Vieux Louvre.*

The Court of the Louvre is a square of three hundred and forty-eight feet. The buildings which surround it, having been erected at different periods, vary materially in their style of architecture and ornaments.

"The façade of the Louvre," says Voltaire, "which was designed by Perrault, is one of the most august monuments of architecture in the world. We sometimes go a great way in search of what we have at home. There is not one of the palaces at Rome whose entrance is comparable to that of the Louvre; for which we are indebted to Perrault, whom Boileau has attempted to turn into ridicule."

Dufresny, a favourite of Louis XIV., whom he used to amuse with his pleasantries, said one day to the king, "Sire, I never look at the new Louvre without exclaiming, Superb monument of the magnificence of one of the greatest kings that ever filled the earth with his name! Palace worthy of our monarchs, you would soon have been completed, if you had been given to one of the mendicant orders to hold their chapters and to lodge their general!"

Piganiol, in his description of Paris, says, "If ever the grand project that was formed for the Louvre, while Colbert was *surintendant des bâtimens*, should be executed, the church of Saint-Germain-l'Auxerrois, with some of the neighbouring streets, will be demolished, in order to make before it a spacious and magnificent area, to extend to the Pont-Neuf, which would afford a noble view of the superb façade of the Louvre, one of the finest pieces of modern architecture in the world."

Colbert had no easy task to perform in satisfying the grandeur of Louis XIV. He knew that, to have his plans adopted, it was necessary to give them a gorgeous appear-

ance, and to elevate them to the standard of an ambitious spirit, which could be gratified with nothing but what was splendid. He felt, moreover, that sumptuous edifices in a great monarchy tended to impress the nation with its own importance, and that the pride inspired by a view of stately buildings strengthens the national character, and kindles a thirst for fame.

Paris is greatly indebted to Colbert. The façade of the Louvre, the garden of the Tuileries, the Hôtel des Invalides, the triumphal arches, the royal library, the squares, the quays, the fountains, and many of the fine statues which adorn them, were planned and carried into execution by him. He endeavoured to exalt his country to the highest pitch. Under him, new academies were formed, to extend the sphere of the sciences and the perfection of the arts. Commercial establishments arose, to swell individual wealth and augment the national resources, and charitable institutions offered an asylum to the poor and suffering. It is not only for those noble and permanent institutions, which are the pride and ornament of every country where they exist, that France is indebted to Colbert; but those thousand charms which adorn society, the numerous enjoyments which diversify the monotony of life and augment its value, as well as the various objects of novelty, luxury, or pleasure in Paris, that can captivate and interest an inhabitant or a stranger, owe their origin or their perfection, in a great degree, to the impulse given to the national genius under the administration of Colbert, nobly seconded by a prince with almost inexhaustible resources at command.

Louis XV. inhabited the Louvre during his childhood, in the year 1719, while some repairs were in progress at the palace of the Tuileries. He attended some sittings of the academies, which then met in the Louvre, and was frequently diverted by looking at rowing-matches on the

Seine, from the balcony of his apartment. The boatmen also exhibited before him the sport *de tirer l'oie avec grand appareil;* and on a Sunday, fifty of them, in uniform, came into the court of the Louvre and filed off in his presence.

During the imperial government, the palace of the Louvre was considerably repaired and embellished; and since the restoration much has been done towards its completion. It still, however, remains unfinished, in many places wanting windows, and being for the most part destitute of interior ornaments.

On the 17th of February, 1820, and four following days, the remains of the unfortunate Duke of Berry, who was assassinated by Louvel on the night of the 13th, were laid in state in the southern quadrangle of the Lourve.

PALACE OF THE TUILERIES.

Nicolas de Neuville, sieur de Villeroi, to whom, in 1522, Francis I. being in want of money, sold the produce of the *greffes* of the city and *prevôté* of Paris, for the sum of 50,000 livres, possessed a house with a court and garden, outside the city, near a spot where tiles were made, and which, in some documents of the fourteenth century, is called *la Sablonnerie.* Charles VI., in 1416, calls this spot the *Tuileries.* He ordered all the *tueries* and *escorcheries* of Paris to be transported beyond the walls of the city, "*près ou environ des Tuileries-Saint-Honoré, qui sont sur la rivière de Seine, outre les fossés du Château du Louvre.*"

In 1518, Francis I. purchased this property for a present to his mother, Louise de Savoie, who found the air of the Hôtel des Tournelles unwholesome.

Louise de Savoie did not keep the Hôtel des Tuileries

long. In 1525, she gave it for life to Jean Tiercelin, *maître d'hôtel* to the dauphin.

This hotel received various additions at different periods, and, being without the walls of Paris, was eminently useful to several of the French kings whose reigns were agitated by civil war.

L'Estoile, an historian who wrote in 1588, says, "Henry III., seeing that the people continued in their fury, and informed, moreover, that the preachers had put themselves at their head, and were continually saying, *qu'il falloit aller prendre frère Henri de Valois dans son Louvre;* that they had armed seven or eight hundred scholars, and three or four hundred monks; and the attendants of the prince having received notice, about five in the evening, from one of his faithful servants, who entered the Louvre in disguise, that the king must quit it immediately, or be exposed to the greatest danger; his Majesty went out on foot, with a cane in his hand, as if he were going to walk in the Tuileries, according to his custom. He had not proceeded beyond the gate, when a person admonished him to depart as quickly as possible, as the duke of Guise was coming with twelve hundred men to seize him. Having reached the Tuileries, where was his stable, he mounted his horse, as did those of his suite who could find horses. Duhalde assisted the king to put on his boots, and the spur being wrong, the king said, *'Never mind, I am not going to see my mistress.'* When on horseback, he turned towards the city, and swore he would never enter it again but through a breach." He never did enter it again. Another historian relates, that as the king went out by the *Porte Neuve,* forty *arquebusiers,* who were placed at the *Porte de Nesle,* on the opposite bank of the river, fired upon him and his suite with great rapidity.*

* See Introduction, Sec. III., *Reign of Henry III.*

The same evening, the duke of Guise called on the *premier président*, Achille de Harlay, who, seeing him approach, exclaimed, "It is a shame, Sir, it is a shame, that the valet should drive the master out of his house! Whatever may come to pass, my soul belongs to God, and my heart to the king, and as to my body, I abandon it, if it be necessary, to the wicked men who are now desolating this kingdom."

In 1578, as Paul Stuard de Caussade, count of Saint Maigrin, was coming from the Louvre, about eleven o'clock at night, he was attacked by twenty or thirty men, and received thirty-three wounds, of which he died on the following day. He was interred, by the king's command, in the church of Saint Paul, with the same pomp and ceremony as his two other favourites, Quélus and Maugiron.

"No inquest," says L'Estoile, "was taken upon this murder, but his majesty was well assured that the duke of Guise was the author of it, because it was reported that this favourite was his wife's lover; and moreover, it was said that the principal assassin had the beard and countenance of the duke de Mayenne."

"The gallery of the Louvre," says Sauval, "is a work which Henry IV. began, and wished to continue along the side of the river as far as the palace of the Tuileries, in order, by that means, to be in or out of the city as he pleased, and not to be shut up in the walls of a palace, where the honour and life of Henry III. had been constantly exposed to the caprice and frenzy of an irritable populace."

Till the time of Charles IX. the Tuileries consisted merely of a number of detached buildings, interspersed with gardens.

In 1564, Catherine de Médicis built the central pavilion

and the two wings contiguous, for her own residence. The architects were Philibert Delorme and Jean Bullant.

An astrologer having foretold to Catherine that she would die near Saint Germain, she scrupulously avoided all places which bore that name. She went no more to Saint-Germain-en-Laye, and, as her palace of the Tuileries stood in the parish of Saint-Germain-l'Auxerrois, she left it for another, built by her order near Saint Eustache. It happened that, in her last moments, she was attended by Laurent de Saint Germain, bishop of Nazareth, and this served the astrologers for a pretence that the prediction was accomplished.

It was at the Tuileries that, four days before the massacre of Saint Bartholomew, the queen gave an entertainment, mentioned by almost all the historians, but so slightly that they excite without satisfying the curiosity of their readers. Mézeray merely says, that "on the occasion of the marriage of the king of Navarre (Henry IV.) with Marguerite de Valois, there were numerous diversions, tournaments, and ballets, at the court; and among others, one in which people could not fail to anticipate the misfortune that was about to fall on the Hugonots; for the king and his brothers defended paradise against the king of Navarre and his friends, who were repulsed and driven into hell."

In a very scarce work, entitled, *Mémoires de l'état de France sous Charles IX.*, is the following interesting and detailed account of this entertainment:—"On the right of the hall was paradise, the entrance to which was defended by three knights completely armed; these were Charles IX. and his two brothers. On the left was hell, in which appeared a great number of devils and *diablotaux*, playing tricks, and making a noise with a large wheel, covered with bells, which they turned round. Paradise was separated from hell by a river, on which was a bark, conducted by

Charon, the Stygian ferryman. At one end of the hall, behind paradise, were the Elysian fields, formed like a garden, covered with verdure and enamelled with flowers. Beyond these there were the empyreal regions, represented by a large wheel, with the twelve signs of the zodiac, the seven planets, and an infinite number of small stars, which, being pierced through, emitted a brilliant light, communicated by lamps and flambeaux artfully concealed behind them. This wheel constantly turned round, and communicated its motion to the garden, in which were twelve nymphs, very richly dressed. In the hall appeared several troops of knights in complete armour, and different liveries, led on by their princes, the king of Navarre and the prince of Condé; these, in trying to enter the garden in which were the nymphs, were prevented by the three knights, who guarded it, and who, after each had broken a lance with the assailants, and given them a stroke with their cutlass, drove them back towards hell, into which they were dragged by the devils and *diablotaux*. This sort of combat lasted till the knights, overcome one by one, were dragged into hell, which was then closed up. Mercury and Cupid immediately descended from heaven, riding on a cock. Mercury was represented by Étienne le Roi, the famous singer, who, having reached the earth, presented himself to the three knights, sang a melodious song, delivered an harangue, and then re-ascended to heaven, still singing as he mounted. The three knights then rose from their seats, went into the Elysian Fields, and brought the twelve nymphs into the middle of the hall, with whom they performed a diversified ballet, which lasted an hour. When the ballet was over, the knights of Tartarus were let out of hell, and began to fight and break lances with each other. This combat being at an end, they set fire to trains of gunpowder round a fountain constructed in the middle

of the hall, which was immediately deserted, so great were the noise and smoke. Such was the diversion of this day, from which it may easily be conjectured, among these fictions, what were the real thoughts of the king and the secret council."

Four days after this period, (August 24, 1572), the demon of persecution and death hovered over these walls, dealing forth destruction in every form; and the groans of the dying Protestants arose to heaven, through five successive days of massacre and blood; while "Kill, Kill," was the incessant cry of Charles IX., who stood at the windows to animate his ruffians when weary of their work, and to fire upon the miserable fugitives that came within his reach.

The buildings begun and abandoned by Catherine were continued under Henry IV., by the architects Du Cerceau and Du Pérac. They added two other ranges of building, the two angular pavilions which terminate the façade, and part of the gallery which unites this palace to the Louvre. After some other interruptions, the work was resumed and completed under Louis XIII. Levau and Dorbay were employed by Louis XIV. to complete the gallery, and to harmonize the discordant masses of this extensive range of building, erected at different periods, and exhibiting various orders of architecture, differing in height and ornament. Under this monarch a theatre was constructed in the palace in 1693, after the designs and under the direction of Vigarini.* This palace, the gallery which connects it with the Louvre, and the palace of the Louvre, already form three sides of an immense parallelogram, which Bonaparte had intended to complete, by carrying out a line of building uniform with the gallery, from the opposite extremity

* See *Théâtre des Tuileries.*

of the Tuileries to the other side of the Louvre. The work is considerably advanced; and, when completed, the united palaces of the Louvre and the Tuileries will form a royal residence unparalleled by any edifice in modern Europe.

It was upon the palace of the Tuileries that the mob of Paris made an attack on the 20th of June, 1792, and, except the memorable 10th of August, no day in the calendar of France carries with it more melancholy associations than that which is emphatically denominated—*Journée du* 20 *Juin.*

The party of *La Gironde,* determining to revenge the disgrace of the three ministers of their choice, had recourse to an insurrection, the only effect of which could be to intimidate Louis XVI., or to ruin themselves in his opinion.

The workmen of the faubourgs Saint Antoine and Saint Marceau, excited by emissaries of the *Commune* of Paris, assembled in crowds near the Tuileries, accompanied by a number of women, or rather furies. The brewer Santerre was at their head, and in the midst of their columns were carried banners and emblems, bearing diabolical inscriptions. One man, covered with rags, raised on a pike the tattered remains of a pair of black silk breeches, with this inscription: "*Tremblez, tyrans, voici les sans-culottes!*" Others bore on poles bullocks' hearts, pierced through, with this motto: "*Cœur d'Aristocrate.*"

The national guards assembled in haste, but no order was given to disperse these furious bands, who were suffered to pursue their way towards the *manège* in the rue Saint Honoré, where the National Assembly held their sittings. No magistrate came forward to defend the king. The National Assembly affected to be ignorant of the arrival of the mob, and were occupied with trifling deliberations,

when Rœderer, *Procureur syndic du département*, presented himself at the bar. "It appears," said he, "that the persons composing this concourse differ in their intentions, and have several distinct objects in view;—to plant a tree in honour of liberty; to celebrate a civic fête in commemoration of the *oath of the Tennis-court;* to bear to the National Assembly a new tribute of their homage, a fresh testimony of their zeal for liberty. Such certainly is the wish of the greater part of this concourse, but we have room to fear lest it should serve, unknowingly perhaps, to carry, by a display of force, an address to the king, whom it ought not to reach, except under the form of a petition. To-day, these men may be assembled with a peaceable intention; to-morrow a crowd of evil-minded men, enemies to the commonwealth and to the National Assembly, may collect together."

The insurgents were introduced, notwithstanding the courageous opposition of the deputy Ramond. Their speaker dealt forth dreadful imprecations against the king, and was heard in silence. The mob then filed off in the hall, and growing bolder, their ferocious joy displayed itself by wild dances and revolutionary songs. The assembly separated, there being nothing left on the order of the day.

The infuriated train proceeded towards the palace of the Tuileries. Posts of national guards occupied the avenues of the building, as well as the terraces of the garden, but, being without orders, they offered no resistance, but opened their ranks to the torrent, and remained inactive.

The gates were broken down, the doors forced with hatchets, and presently the court, the stairs, and the king's apartments, were inundated with twenty thousand ruffians, brandishing pikes, cutlasses, saws, scythes, and

long poles headed with iron. A cannon was drawn up into the *Salle des Cent Suisses.*

Louis XVI., surrounded by his family, waited in an adjoining apartment. Hearing them threaten to burst the door, the king opened it, and presented himself alone to this infuriated mob, by whom he was immediately surrounded. A thousand arms menaced his life. A pike levelled at him was turned aside by one of the national guards. Men in filthy apparel, with hideous countenances, called to him in the coarsest language, to sanction the decrees of the 24th of May and 8th of June. Without betraying the least emotion, Louis XVI. declared that he would never surrender the rights with which the constitution invested him, and which he had sworn to maintain. They replied, that it was not true, that he had already betrayed them, that he would again betray them; and then, "*A bas le* veto! *Sanctionnez les décrets! Rappelez les ministres patriotes! Vive la nation!*" was exclaimed by a thousand voices.

Pressed upon by the crowd, the king mounted a chair. He asked for refreshment; a bottle was given to him, and he drank without hesitation. They then presented him, on the end of a pike, a red woollen cap; this emblem of revolt he placed upon his head, and thus seemed to complete the downfall of his diadem. The queen and her children were exposed, in the mean time, to the greatest danger. The assailants had spread through the whole palace, and even along the roofs. Several doors were broken open, and all the drawers of the queen's apartment rifled of their contents, and the pannels thrust in. Horror, fear, and all the harbingers of murder, prevailed in every direction; but, whether the king had touched their hearts by the serenity of his countenance and the urbanity of his manners, so that each individual no longer believed

that he was an enemy to the people; whether the ringleaders adhered strictly to the orders they had received, merely to render royalty contemptible; or whether fear and indecision had tired and subdued the multitude, at six in the evening, the tumult diminished, the vociferations ceased.

During these proceedings, the deputies repaired to their usual evening sitting, and the leaders of the Girondin party went to the palace. The principal object of the latter being fulfilled, they endeavoured to harangue the crowd, and after some time the Mayor Pétion, the idol of the day, succeeded in obtaining silence. Afraid, perhaps, of the remote consequences of this attempt, or fearful that a change of opinion might take place, he said : " My friends, brethren, your moderation proves that you are worthy to be free. Retire, I myself will set you the example. People, you have just shown that you are worthy of yourselves; no excess has sullied your sublime proceedings. Hope and believe that your voice has been heard. The night approaches. Evil disposed persons may introduce themselves among you. People, noble people, retire !" The crowd immediately dispersed, and at nine o'clock all was silent.

No remains of agitation appeared in Paris, except such as is usual after a public fête. Even during the day business was not interrupted, and the theatres were filled with enquirers after news. The Parisians censured these proceedings, some even deplored them, but none seemed to blame themselves for any want of exertion to prevent such a disgraceful scene.

But a most horrible tragedy was acted within these walls on the memorable day of the 10th of August, 1792. The prelude to its dreadful scenes commenced on the preceding day, when a deputation, formed of commissioners from the forty-eight sections of Paris, repaired to the Hôtel

de Ville, deposed all the members of the municipality except the mayor and the *procureur syndic*, and appointed them successors from the ringleaders of the popular faction. On the same day, a company on duty at the Tuileries was massacred at a guard-house in the vicinity of the palace.

The peal of the midnight hour was the signal of insurrection. The appalling sound of the *générale* and the tocsin were mingled with the cry of "to arms! to your sections!" the Federist Bretons and Marseillais rallied the populace around them at their guard-houses, and as Paris had no longer any police, the conflagration spread wider and wider, bidding defiance to every effort to extinguish it. On the report of a general insurrection, the legislative body assembled, and the king, after having received from the Swiss and part of the national guards an oath that they would defend his person and family, took shelter with the queen and his children in the hall of the National Assembly.

At half-past ten o'clock on the morning of the 10th, the Place du Carrousel and the adjacent streets were filled with the populace. The Marseillais advancing with their arms, penetrated into the court of the Tuileries, where the Swiss guards were drawn up in battle array. When it was no longer doubtful that an intention was formed to force an entrance into the palace, the king's troops fired upon the rebels, who, finding themselves surrounded on all sides, fell back, leaving about two hundred of their number dead. A bloody battle then began between the armed multitude and the king's troops, which continued more than an hour. The Swiss guards fired not only from within the Tuileries, but also from their barracks situated upon the *place*. The fury of the rebels increasing with their multitude, they burnt the barracks and fired cannon-balls upon the palace. At length, an

entrance was forced, and they made themselves masters of the grand staircase. From that moment the slaughter became dreadful. The entire mass of the populace pressed on in the rear of the Federists, to penetrate into the interior of the palace, and massacre the Swiss guards and the king's household. The vestibule, the grand staircase, the chapel, the antichambers, the hall of the throne, and the council chamber, were deluged with blood, and strewed with the mangled bodies of the slain. Many wretched individuals, who had hidden themselves in the roof, were precipitated to the ground, and the kitchens and cellars were searched, that no living being might escape. Sixty of the Swiss guards, arrested in various places, were dragged to the Place de Grève and executed, and those who could flee were pursued and massacred in the Champs Élysées, or upon the banks of the river.

The two following days were occupied in burying with pomp the Marseillais who fell in the massacre; collections were made for their widows and children, and the Commune of Paris decreed that a funereal pyramid should be erected in the Place des Victoires, upon the spot occupied by the statue of Louis XIV., in honour of the men slain in the attack upon the Tuileries.

Departure of Louis XVIII. on the 19th of March, 1815, and arrival of Bonaparte on the following day.

On the 15th of March, eight days after the landing of Bonaparte, intelligence reached the Tuileries that general Lefebvre-Desnouettes was marching upon Paris. The disquietude and consternation that reigned in the palace, were only equalled by the expectation and anxiety that prevailed without.

On the 16th, Monsieur, the king's brother, reviewed the legions of the national guard, and afterwards accompanied

the king to the Chamber of Deputies, where, being surrounded by the princes of his family, the peers of France, and the representatives of the nation, his majesty said:— "Since I again saw my country, I have laboured for the welfare of my people; can I, at sixty years of age, terminate my career better than by dying for them? I fear only for France. He who would light up among us the torch of civil war, comes to destroy that constitutional charter which I have given you, that charter which all good Frenchmen cherish, and which I swear to maintain. Let us then rally round it; let it be our sacred standard: the descendants of Henry IV. will range themselves there the first, and will be followed by all good Frenchmen."

Monsieur and the duke of Berri immediately rose and made oath to maintain the Charter. In the mean while the intelligence became hourly more alarming, and it was evident that resistance would be fruitless.

On the 19th, the Tuileries were put in a state of defence, and in the afternoon the king reviewed his military household in the Champ de Mars. At nine in the evening, in giving the watch-word to the officer on duty, the prince de Poix apprized him that the departure of the king was decided, and that it would take place at midnight. At the request of this officer, his majesty signified his consent that the troops on duty should witness his departure.

The effort to keep this measure secret was rendered abortive by the bustle that prevailed in the palace. All suspected what was about to take place, and yet no one knew that it was fixed. At length all doubt was removed by the arrival of the travelling carriages. The king's carriage drew up at the Pavillon de Flore. The national guards, officers and men, hastened to throng the staircase by which his majesty was to descend. Deep silence prevailed, and every eye was eagerly fixed upon the door by

which he was to pass, when a bustle was heard in the adjoining apartment, and the king appeared, preceded by a single usher, bearing candles, and supported by the duke de Duras and the count de Blacas. His majesty seemed deeply affected, and a powerful emotion was visible in those who surrounded him. The king having ascended his carriage, it immediately drove off, under the escort of a detachment of the body guards. Monsieur departed an hour afterwards, and was immediately followed by the persons of the king's suite.

The night passed without any particular occurrence. The architect and adjutant of the palace came to take measures to protect the property from injury and pillage. Early in the morning of the 20th, the rumour of the king's departure was spread in the city, and the people flocked to the gates of the Tuileries and the terraces of the garden. During the morning several altercations took place between the opposing parties, but no serious breach of the public peace occurred.

About one o'clock, a troop of half-pay officers arrive from Saint Denis, with two pieces of cannon, and a detachment of cuirassiers, to mount guard at the Tuileries. The national guards refused to open the gates. At this moment a general rode up and announced that Bonaparte would shortly arrive. It was then agreed to admit officers only into the court of the Tuileries. The latter demanded to perform the duty with the national guards, and soon the singular spectacle was presented of an officer on guard with the tricoloured cockade, in the name of the emperor, by the side of a grenadier of the national guard, with the white cockade, who acknowledged only the king.

In the mean time, new personages from all quarters arrived at the Tuileries; officers of state, ministers and chamberlains in their ancient costume, pages in uniform

and in livery came and resumed their stations, as though Bonaparte had merely made a short excursion, and his house had been kept for him in the mean while. Ladies, elegantly dressed, ascended the stairs and filled the saloons; and what is still more singular, the same ushers placed themselves at the doors of the apartments, to enforce the imperial etiquette.

Bonaparte was expected to arrive by the Arc du Carrousel, and guards were stationed there to preserve order. At length fifty grenadiers were ordered to the door of the Pavillon de Flore. The officers of the army seeing this movement, flocked there in a crowd; the persons in the apartments of the Tuileries hurried to the grand staircase; a rushing of horses and carriages was heard upon the quay; a troop of lancers with drawn swords, carrying all before them, galloped through the gate; a berlin was in the midst of them; it stopped upon the same spot from which the king's carriage had started, less than twenty-four hours before; the coach door opened, and upon the steps appeared Napoleon, in the same grey *redingote*, with the same hat that he always wore. He would have entered, but finding it impossible to penetrate the crowd, a troop of generals and officers took him up, and bore him, as in triumph, into the interior of the pavilion, amidst shouts of "*Vive l'Empereur!*"

Whilst Napoleon was re-establishing himself in the palace, detachments of all the corps arrived in the court; cannon were drawn up in the midst of them; the cavalry fastened their horses to the palisades, and all the avenues to the Tuileries resembled a grand head-quarters after a victory.

The national guards maintained their stations during the rest of the night.

Garden of the Tuileries.

The art of forming pleasure grounds was in a state of perpetual infancy among the French, till the reign of Louis XIV. In the enclosures which the French kings possessed in Paris and its environs, every thing, formerly, was sacrificed to useful and rural culture, without any idea being entertained of the materials presented by nature, to spread forth scenes of grace and majesty.

The garden of the Tuileries was originally ill laid out, and much less extensive than at present. It was separated from the palace by a street, which ran the whole length of the façade, and terminated near the present gate, opposite the Pont-Royal. At the other extremity, an open space extended from the old city walls to those of the garden. This contracted space, however, contained a fish-pond, a wood, an aviary, an orange-grove, a theatre, and a labyrinth, besides walks and *parterres.* The aviary, consisting of several buildings, was situated about the middle of the present *quai des Tuileries.* At the end of the grand avenue, which reached to the bottom of the garden, was an echo, surrounded by a wall in the form of a crescent, twelve feet high, and twenty-four feet in diameter. Near this echo, towards the gate Saint Honoré, was the orange-grove, and not far from it, a menagerie for wild beasts. A large piece of ground, formed out of the bastion of the *porte de la Conférence,* served as a warren, at the extremity of which, between the gate and the aviary, was a dog-kennel, which Louis XIII. gave to one Renard, in 1630, upon certain conditions; one of which was, that he should clear the ground, and cover it with rare plants and flowers.

The garden of the Tuileries already served as a public promenade; but though Sauval boasts much of the happy

arrangement of the labyrinth, "signalized," says he, "by the *prouesse des amants*," and is in ecstacy at the wonders of the echo, where the beaux repaired to give concerts to their *belles*, the description which historians have left of this garden presents nothing to the imagination but what is incongruous and disagreeable.

Such was the garden of the Tuileries till the time of Louis XIV., who, when the project was formed of finishing the palace, determined to embellish the garden.

At that period, even the art of raising fruits and vegetables had scarcely made any progress; but the same epoch which carried the art of forming pleasure-grounds, in France, to a high degree of perfection, was distinguished also by the discovery of ingenious means to improve the flavour and beauty of fruits and vegetables. The authors of these improvements were La Quintinie and Le Nôtre. The former principally attached himself to useful gardening, and has left precepts, founded upon observation, for pruning and transplanting trees and for the cultivation of fruits and vegetables, which will ever remain the fundamental principles of the art. Le Nôtre, endowed with a more elevated genius, and a more exquisite taste, devoted himself to pleasure-grounds and ornamental gardening, and from his hands there came forth, as if by enchantment, a thousand admirable compositions, which transformed a number of gloomy and neglected spots into seats of beauty and delight.

The royal palaces especially are indebted to Le Nôtre, for the association of the beauties of nature with the magnificence of architecture and sculpture which reign around them.

The wall and the buildings which separated the garden from the palace were taken down; an hotel occupied by mademoiselle de Guise, the aviary, and all the houses

which extended from the bank of the river to the *porte de la Conférence*, were also demolished; the garden of Renard was taken into the new enclosure, and on the ground thus prepared, which contained sixty-seven acres, Le Nôtre began the execution of the magnificent plan which he had designed. Since that period, the outline of the garden has continued the same; no alterations having taken place, except additions made to its riches by the productions of the arts.

In the midst of the *fer-à-cheval* which terminates this garden, a swivel bridge was constructed, in 1716, upon a very ingenious plan, which established a direct communication between the palace and the spot which now forms the Place Louis XV. This bridge was invented by Nicolas Bourgeois, an Augustine friar and skilful mechanician, who was celebrated for several remarkable enterprises, particularly the bridge of boats at Rouen.

Place du Carrousel.

The space between the Louvre and the palace of the Tuileries obtained the name of *Carrousel*, from a magnificent tournament, so called, held there by Louis XIV., on the 5th and 6th of June, 1662, and which surpassed in scale and splendour every public fête previously given.

The king submitted his plan to Colbert, who proposed that the entertainment should be announced throughout Europe, and deferred till persons could arrive from the most distant parts. The concourse was immense, and the money which strangers left in the capital, and in different parts of the kingdom, far exceeded the expense of this splendid spectacle.

The *carrousels*, introduced into France by Henry IV., and which were abolished after the reign of Louis XIV., were representations of the tournaments of ancient chi-

valry, without their danger. The troops of combatants were formed in quadrilles, distinguished from each other by the shape or colours of their costume, and they often assumed the name of some celebrated personage. These, as well as the ancient tournaments, had heralds, pages, judges, etc. The quadrilles, on entering the area, rode round it, in order that the spectators might behold them, and afterwards they commenced the different combats. These consisted in breaking lances with each other, or against the *quintaine;* they ran at the ring; fought on horseback, sword in hand; and, at last, made *la foule;* that is to say, the combatants pursued each other without interruption, each endeavouring to excel.

The Place du Carrousel was, at first, a piece of open ground, extending from the palace of the Tuileries to the walls of the city, which ran along the rue Saint Nicaise.

On this spot, a garden was laid out in 1600, which still existed at the commencement of the reign of Louis XIV., and was called the *jardin de Mademoiselle,* because that princess resided at the palace of the Tuileries. The king having ordered the palace to be finished, the garden was destroyed, and since that period part of the rue Saint Nicaise has also been added.

Part of this place now forms the court of the Tuileries, from which it is divided by an iron railing, with spear-heads gilt.

It was in the rue Saint Nicaise, that an attempt was once made upon Napoleon's life, as his carriage passed along, by setting fire to some barrels of combustibles, placed there for the purpose.

Arc de Triomphe de la Place du Carrousel.

This monument, in front of the central gate leading into the court of the Tuileries, was erected, in 1806, after the designs of Perçier and Fontaine. Its height is

forty-five feet, its length sixty, and its breadth twenty feet and a half. Like the arch of Septimius Severus, which was its model, it is composed of three arcades, besides a transversal arcade, which intersects the three others, on a line with the passages in each of the opposite galleries. The opening of the principal arcade is fourteen feet, those of the lateral arcades only eight feet and a half.

The mass of this arch is of fine free-stone; eight Corinthian columns of red Languedoc marble, with bases and capitals of bronze, adorn the principal façades, and support a saliant entablature, the frieze of which is of Italian *griotta*.

Above is an attic bearing a double socle, formerly crowned by an antique triumphal car of lead gilt, cast by Lemot. To this car were yoked the four bronze horses, so universally admired, taken originally from Corinth to Constantinople, and thence to Venice, where for many centuries they adorned the Place of Saint Mark, and to which they were restored in 1815. These horses were guided by two allegorical figures of lead gilt, representing Victory and Peace. In the car it was intended to place the figure of Napoleon, but political occurrences prevented the execution of the design.

The groined vaults of the lateral arcades are decorated with thunderbolts, and branches of laurel and palm. The figures of Fame, that adorn the principal arcade towards the palace, were sculptured by Taunay; those towards the Place du Carrousel, by Dupaty.

Above the lateral and transversal openings were six bas-reliefs, representing the most remarkable events of the campaign of 1805, with inscriptions in letters of gold. Their subjects were the *Capitulation before Ulm*, the *Victory of Austerlitz*, the *Entrance into Munich*, the

Interview between Napoleon and the Emperor Francis, the *Peace of Presburg*, and the *Entrance into Vienna*. These were removed by the Allied Powers, in 1815.

Looking at this monument from the Place du Carrousel, in front of the attic, in a perpendicular line with the columns, are four statues, representing a *cuirassier*, by Taunay; a dragoon, by Corbet; a *chasseur à cheval*, by Foucou; and a *carabinier*, by Chinard. The statues fronting the palace, are a *grenadier de ligne*, by Dardel; a *carabinier de ligne*, by Montony; a *canonier*, by Bridan, and a *sapeur*, by Dumont. In the frieze are sculptured children bearing garlands, and allegorical figures. The ornaments are by Gérard, Dumont, Callamard and Fortin. This monument cost 1,400,000 francs.

Tombeau de Marat.

When Marat, of odious memory, was assassinated by Charlotte Corday, in 1793, the Jacobins, seized with a kind of frenzy, decreed the highest honours to the memory of that monster. The painter David delivered an emphatic panegyric of him in the Convention, and declared that his art should reproduce the *traits chéris du vertueux ami du peuple*. He afterwards painted him at the moment of assassination, the blood streaming from the wound. The picture, hideous from its resemblance and expression, was exposed for several days on an altar in the court of the Louvre. The Convention afterwards caused it to be placed in the hall of their sittings. The heart of Marat was enclosed in the richest and most costly urn out of the *garde meuble de la couronne*, and Robespierre pronounced over him a funeral oration. A tomb was raised to his memory on the Place du Carrousel, by the side of that of Latouski, a Pole, who perished on the 10th

of August, 1792, during the attack on the Tuileries. The tomb was of turf, surrounded with an iron railing, and in the centre was constructed a small *sacellum*, in which were placed his bust, his lamp, his bathing-tub, and his inkstand. A sentinel guarded this singular monument night and day.—Every week, the *clubistes*, in red woollen caps, traversed the streets in procession, and took their stations upon the Place du Carrousel.

Ribauds.

Philip Augustus, for the security of his person, surrounded himself with a guard or militia, called *les Ribauds*. These soldiers were armed with truncheons, and were in attendance upon the king night and day. Their chief, who bore the title of *Roi des Ribauds*, had various prerogatives. He led his troops to war, when the king went in person; he had the custody of the gates of Paris, and had the power of refusing admission; he judged all offences committed within the precincts of the palace, and generally put his own judgments into execution. At length his office degenerated into that of executioner, and he carried into effect the decrees of the *Prevôt du Palais*. Philip III. issued a proclamation at Vincennes, dated February 23, 1280, fixing the salary of the *Roi des Ribauds* at six *deniers*, with his board, and forty sous for a dress and servants' wages.

Dutillet adds the following privilege of the *Roi des Ribauds: Les filles publiques qui suivaient la cour* were obliged to make his bed during the whole month of May.

Mousquetaires.

These were two companies of guards composed of the sons of noblemen. One was formed by Louis XIII., in

1622, out of the guards of cardinal Richelieu, and was at first called the *Carabins de Sa Majesté.* In 1646, they were disbanded. Louis XIV. re-established them in 1657, under the same title, and fixed their number at one hundred and fifty *maîtres,* over whom he appointed two commanders, four lieutenants, two ensigns, and four quarter-masters. Their number was afterwards increased. The other company, at its creation, was united to the body-guard of cardinal Mazarin, but the officers held their commissions from the king. In 1660, it was ranked among the troops of his Majesty, and in 1663 was sent to the expedition of Marsal. From that period Louis XIV. became their captain, and continual disputes arose between the two companies for precedence, which the first claimed over the second. In 1663, each company consisted of three hundred *Mousquetaires,* exclusive of the officers. In 1668, the king reduced their number to two hundred and fifty, and afterwards to two hundred. They were constantly employed as his majesty's ordinary guards.

The *Mousquetaires* having been raised to serve as infantry and cavalry, as well as to guard the throne, used drums and fifes when on foot, and trumpets when on horseback. But in 1665, hautboys were substituted for trumpets and fifes. It was then that drums were used on horseback for the first time.

This troop was, so to speak, a military school for all the young noblemen of the kingdom; illustrious princes, and many who afterwards became generals of the army, and even marshals of France, here received their military education. The duke of Bourgogne, afterwards the Dauphin, was a *Mousquetaire,* and used to appear in the ranks of both companies alternately, for which purpose

he had two uniforms. The prince was in the ranks twice when the *Mousquetaires* were reviewed by the king.

Each of the companies had a captain, a lieutenant, two sub-lieutenants, two ensigns, two cornets, two *aides-major*, eight quarter-masters, four brigadiers, sixteen sub-brigadiers, a *porte-étendard*, a *porte-drapeau*, a commissary, and a chaplain.

They had a *drapeau* and an *étendard;* when they served on foot the *drapeau* was unfurled, and when on horseback the *étendard* was displayed.

From their first institution, the *Mousquetaires* wore *casaques* both on foot and on horseback, and never put them off, even when attacking a town. The king, having perceived the embarrassment occasioned by this dress at the siege of Courtray, ordered *soubrevestes* instead of the *casaques*, to be worn in the field over scarlet coats laced with gold for the *Mousquetaires gris*, and with silver for the *Mousquetaires noirs*. They however retained the *casaques* to serve as cloaks. The *casaques* and *soubrevestes* were renewed gratis every four years, and were the property of the *Mousquetaires;* but the commanders claimed and sold them for their own advantage. In general, the members of this troop were mounted, armed, and equipped at their own expense.

They were called *Mousquetaires gris et noirs*, because one company was mounted on grey horses, and the other on black. At length, in December, 1775, these two illustrious companies were disbanded. This measure surprised all Europe, and caused universal regret among the friends of the *Mousquetaires*, and even among their enemies. The French, however, as upon most occasions, soon shook off their grief, and turned the disbanding of the *Mousquetaires* to the account of mirth, as will be seen by the following song composed upon that occasion :—

AIR :—*Tous les bourgeois de Chartres.*

Aimables Mousquetaires,
Favoris des amours,
Déchirez vos bannières
Et brisez vos tambours,
Ils ne vous servent plus qu'à battre la retraite,
On vous exile de Paris
Sur la requête des maris,
Votre réforme est faite.

Ralliant les gendarmes
Et les chevau-légers,
Briguez d'autres alarmes
Et de plus doux dangers,
Dans les champs de Cypris portez la soubreveste,
Consolez-vous jeunes guerriers,
On vous interdit les lauriers,
Mais le myrthe vous reste.

Dans les troupes légères,
De Gnide et de Paphos,
Au rang des volontaires
Qu'on place ces héros :
Vainqueurs à Fontenoi, dans Paris infidèles,
Ils font la guerre, ils font l'amour,
Ils savent dompter tour-à-tour
Les Anglois et les belles.

Le nouveau camp s'avance,
Tombez grilles, verroux :
La beauté sans défense
Vole au-devant des coups,
Leur front victorieux couronné de lierre,
Pillant les celliers des vaincus,
Vont trinquer avec les cocus,
Leurs prisonniers de guerre.

The author's father was for some time an officer in the *Mousquetaires*, about the middle of the last century.

Royal Feasts and Amusements.

It was at the assemblies entitled *cours plénières*, to which all the nobility were invited, that the magnificence of the French kings was displayed. They were held twice

a-year, at Easter and at All-Saints or Christmas, and lasted seven or eight days. The king, wearing the crown, and clothed in all the splendour of majesty, took his meals in public. The peers, ecclesiastical and temporal, had seats at the royal table, and the constable and other great officers, on horseback, served up the courses.

The French kings also held a *cour plénière* at their coronation, at their marriage, at the baptism of their children, and when they conferred the honour of knighthood. These fêtes attracted a great number of mountebanks, buffoons, rope-dancers, jesters, jugglers and harlequins. The *plaisantans* related stories, the *jongleurs* played music, and taught monkeys, dogs, and bears to dance. It is said that the *pantomimes* excelled in their art, and by their gestures expressed circumstances in history as clearly as if they had recited them.

"At the coronation dinner of Charles VI.," says Froissart, "the dukes of Brabant, Anjou, Berri, Bourgogne and Bourbon, uncles of the king, sat down to table at a distance from him, and the archbishop of Rheims and other prelates on his right. The sire de Couci, the Connétable de Clisson, the high admiral, de la Trémouille, and others, clothed in gold apparel, served on horseback. Each course was placed on the table amidst the sound of flutes and hautboys. After the banquet, twenty heralds advanced, each bearing a cup filled with gold and silver pieces, which they scattered amongst the people, crying, *largesse du grand monarque.*"

On the day of Pentecost, 1313, Philippe-le-Bel conferred knighthood upon his three sons, with all the ceremonies of ancient chivalry. The king and queen of England, with a great number of their barons, came to Paris on purpose to be present.

This fête continued eight days, and was distinguished by the magnificence of the dresses, the splendour of the

saloons, and the variety of the amusements. The princes and nobles changed their robes three times a day. The Parisians exhibited various spectacles, such as the happiness of the blessed, the punishment of the damned, and the antics of animals. The latter exhibition was called the *ruses et tours du Renard.*

The decorations of the banqueting-hall were styled *entremets*, and represented cities, country-seats, and gardens, from the fountains of which proceeded every kind of *liqueur.*

At the banquet given by Charles V. to the emperor Charles IV., in 1378, they proceeded, after mass, to the grand hall, where the tables were spread. The king placed himself between the emperor and the king of the Romans. There were three immense sideboards; the first covered with gold plate, the second with silver gilt, and the third with silver. At the conclusion of the dinner, the spectacle of the *entremets* commenced. There appeared a vessel with masts, sails and rigging; her colours bore the arms of Jerusalem, and on her deck stood Godefroi de Bouillon, accompanied by several knights in armour. The vessel advanced, by hidden machinery, into the centre of the hall. Next appeared the city of Jerusalem, with her towers covered with Saracens. The vessel approached, the Christians landed, and mounted to the assault; the besieged made a courageous resistance, and several scaling ladders were overthrown, but at last the city was taken. After dinner, the king and the emperor washed together, according to the ancient custom. Wine, spices, and sweetmeats were then introduced.

The King's Fool or Jester.

In the archives of the city of Troyes, in Champagne, a letter of Charles V. is preserved, in which he desires the mayor and aldermen to send him a buffoon, according to

custom, his former one being dead. The French kings always kept a jester in attendance upon them, and raised monuments to their memory. In the registers of the *Chambre des Comptes*, we find that Charles V. caused a mausoleum to be raised to the memory of one of his jesters in the church of Saint-Germain-l'Auxerrois, and a similar one to Thévenin, another of them, in the church of Saint-Maurice-de-Senlis. "It consists," says Sauval, "of a tomb of free-stone, eight feet and a half long, and four and a half wide. In the midst, in a long habit, lies a figure, the feet of which are of pieces of alabaster, as well as the face; the head is covered with a *calotte*, on which is a tuft; over the shoulders is a frock with a hood; two purses lie on his breast, and a *marotte* (rattle) is in his hand. Round the tomb are carved, with incredible delicacy, a number of small figures in niches. The following is the epitaph :—

"'Cy gist Thevenin de S. Legier, fol du Roi, nostre Sire, qui trespassa l'onzième Juillet, l'an de grace, 1375. Priez Dieu pour l'âme de li.'"

PALACE OF THE LUXEMBOURG,

OR OF THE CHAMBER OF PEERS.

Upon the site of this palace, which stands in the rue de Vaugirard, *quartier* du Luxembourg, Robert de Harlay de Sancy erected a large house, surrounded with gardens, about the middle of the sixteenth century, which in a public act, dated 1564, we find designated *Hôtel bâti de neuf*. This hotel was purchased and enlarged in 1583, by the duke d'Epinay-Luxembourg, who likewise added to it several pieces of ground contiguous.

Henry IV. considered the Louvre a superb residence, and was even satisfied with the accommodations he could find at the houses of his friends, such as Sully his minister, and Zamet his banker, with whom he frequently passed several days. But his widow, Marie de Médicis, queen regent, being dissatisfied with the palace of the Louvre, purchased, in 1612, the Hôtel du Luxembourg, for the sum of 90,000 livres. In the following year, she bought the farm of the Hôtel-Dieu, called in the ancient plans of Paris, *le pressoir de l'Hôtel-Dieu.* This farm was situated on the east of the present garden, and on the side of the rue d'Enfer. In the same year she added to it twenty-five acres of land, situate in the place called *le Boulevart;* two gardens, containing two thousand four hundred toises; and several other parcels of ground, belonging to the Carthusian monks and private persons.

Marie de Médicis, after these purchases, laid, in 1615, the foundations of her palace, which was built after the designs of Jacques Desbrosses, and upon the model of the palace de Pitti at Florence, the usual residence of the grand dukes of Tuscany.

This edifice is remarkable for the beauty of its proportions, and for its character of strength and solidity. The court forms a parallelogram of three hundred and sixty feet by three hundred. The queen, who, through the economy of Henry IV., had amassed considerable property, was not sparing of statues and other decorations for the embellishment of her palace. These statues, together with her furniture, were sold at the time when she was driven from the kingdom by Cardinal Richelieu. This unfortunate queen died in a garret, which is still shewn, at Cologne, in Germany.

This palace, built at a great expense by Marie de Médicis, took her name; but then, as at present, the

Palais du Luxembourg was its ordinary appellation; nor have its various denominations, though inscribed upon marble tablets in letters of gold, been able to counteract the force of custom. Having bequeathed it to Gaston de France, duke of Orleans, her second son, it took the title of *Palais d'Orléans*, which it retained till the time of the revolution. It was afterwards ceded, for the sum of 500,000 livres, to Anne-Marie-Louise d'Orléans, duchesse de Montpensier; and by a deed of May 1, 1672, became the property of Elizabeth d'Orléans, duchesse de Guise and d'Alençon, who, in 1694, gave it to Louis XIV. From 1733 to 1736 it underwent considerable repairs; and in 1779, Louis XVI. gave it to his brother, MONSIEUR, now Louis XVIII.

At the revolution it was used as a prison.

In 1795, it became the place of the sittings of the Directory, and was then called *Palais du Directoire.*

In 1798, the palace of the Luxembourg was thoroughly repaired, and the entire front cleaned or scraped.

When Bonaparte assumed the power, this palace was at first devoted to the sittings of the Consuls, and received the name of *Palais du Consulat*, and shortly after, in 1800, that of *Palais du Sénat Conservateur.* This Senate held its sittings there till 1814, the period when it was replaced by the Chamber of Peers. At that time a marble tablet, placed over the principal entrance, announced that the edifice of the Luxembourg had taken the appellation of *Palais de la Chambre des Pairs.*

Whilst the palace of the Luxembourg was occupied as a prison, the agents of the revolutionary government called it *notre magasin à guillotine.*

A painter on china, named Marino, was appointed, in 1793, superintendant of the police, and inspector of prisons. This Marino, going to the Luxembourg, and finding

fifteen nobles confined together in a large room on the first floor, told the keeper, who accompanied him, to put *sans culottes* into that room, and the nobles into the stable. A naval captain, the marquis de ****, said, "Director, do not blame the keeper, it is I who begged him to put together in this room, nobles who, like myself, defy your guillotine. An old sailor does not fear villains such as you." Marino, astonished, inquired his name. "The marquis de ****.—Have you been long at Paris?—Three years.—Were you at Paris ten years ago?—Yes.—Do you remember having crossed the court of the Palais de Justice, at the moment when two officers were insulting a young woman?—Yes.—You defended her?—Yes, I remember it.—Well, that was a relation of mine, and to shew you my gratitude, you may go out of this prison, for it is *notre magasin à guillotine.*—I accept your offer, upon the condition only, that all my comrades may go out with me.—That is impossible, but I will return to-morrow. Make a list of seven or eight, and I will remove them with you to another prison, where you will be secure from the guillotine." The next day Marino returned, and said to the Marquis: "Give me your list."—"There it is, the number is twenty-one; I can make no diminution, I would rather remain here for the guillotine, than be guilty of cowardice." Marino yielded, and the twenty-one were transferred the same evening to the prison called *des Oiseaux*, upon the *boulevards neufs.*

Gallery of the Luxembourg.

This gallery was formed by order of Marie de Médicis, and was at first composed of twenty-four large pictures, by Rubens, representing the allegorical history of that queen; it was afterwards augmented by several pictures which belonged to the queen dowager of Spain, and by

others from the king's cabinet. The gallery was long neglected, and about the year 1780 the paintings were removed, to form the Museum of the Louvre.

The victories of the French under Bonaparte furnished an abundant supply of the *chefs-d'œuvre* of the arts, to enrich the national museum; and the pictures of the Luxembourg, with a considerable addition, were, in 1805, restored to the gallery from which they had been removed.

In 1815, when the Foreign Powers claimed and took the productions of the arts which had been transported to Paris from the various continental states, the pictures of the Luxembourg were again removed to the gallery of the Louvre, to fill up the vacant spaces of its walls.

The gallery of the Luxembourg was, in 1818, formed into a museum for the prize productions of living artists of the French school.

The Petit Luxembourg.

This palace or hotel, adjoining the palace of the Luxembourg, was commenced about 1629, by order of cardinal Richelieu, who resided in it whilst the Palais Royal was building. When the cardinal went to his new palace, he gave the Petit Luxembourg to his niece, the duchesse d'Aiguillon. It passed by descent to Henri Jules de Bourbon-Condé. After his death, Anne, princess palatine of Bavaria, occupied it, and made considerable repairs and additions to it. On the opposite side of the rue de Vaugirard, she had an hotel constructed for her officers and domestics, which communicated with the Petit Luxembourg by a subterranean passage.

This palace, inhabited by the princes of the house of Bourbon-Condé, received the name of *Petit Bourbon.*

Under the Directory, four of the directors occupied the Petit Luxembourg, whilst the fifth dwelt in the palace.

Bonaparte resided six months in the Petit Luxembourg, before he took up his residence at the Tuileries.

In 1812 and 1813, the buildings which formed a communication between the *grand* and the *petit* Luxembourg were demolished.

The Garden of the Luxembourg.

Few spots in Paris have undergone more frequent changes than this garden, which was first planted, under the direction of Desbrosses, at the period when the palace was erected. In 1782 the finest trees were cut down, with the intention of building *cafés*, ball-rooms, etc. and establishing a fair. The ground thus cleared remained waste for nearly thirty years, and the fair was never established.

During the revolution, in 1793 and 1794, part of the garden was added to an adjoining enclosure of the Carthusian friars, for the purpose of establishing a manufactory of arms.

In 1795, the fine avenue which leads from the palace to the Observatory, was commenced, and in 1801, the ground laid waste in 1782 was again planted. Extensive improvements have been made at various subsequent periods, the most important of which was the elevation of the grand avenue to a level. This vast undertaking was attended with immense labour, as the earth and gravel necessary to carry it into execution were accumulating for the period of ten years.

The garden of the Luxembourg, from its first formation, was the favourite resort of politicians. A certain *abbé*, who passed for an oracle in politics, never ceased,

during the American war, to talk of the necessity of humbling the pride of the English. "There must be," he repeated continually, "a levy of twelve thousand men; we ought to embark twelve thousand men; we ought to march straight on London with twelve thousand men." He met with universal applause, and twelve thousand men was the burden of all the political reveries of the *coterie.* In the mean time, one of the old politicians of the garden died, and bequeathed 12,000 francs to *Monsieur l'abbé douze mille hommes,* as an acknowledgement for the pleasure he had received from his wise counsels against the English, "the eternal enemies of France." He added, that he did not know the name of the *abbé,* but that it would be easy to find him at a certain hour, in such a walk of the garden of the Luxembourg. In conformity to his will, the executors enquired for the *abbé douze mille hommes,* whom they found, and paid him the legacy.

During the regency of the duke of Orleans, the palace and the garden of the Luxembourg were the usual theatre of the pleasure, or rather of the debauchery, of the duchess of Berry, the regent's daughter. In the Memoirs of Duclos, we meet with the following fact:—"The duchess of Berry, to pass the nights of summer in the garden of the Luxembourg with a licentiousness which had more need of accomplices than witnesses, had all its gates walled up, except the principal one, the entrance of which was shut or open as occasion required."

In 1786, the abbé Miolan made an aerostatic experiment, in the garden of the Luxembourg, which did not succeed. The public, enraged at having paid their money, burned the balloon, and the abbé was obliged to conceal himself, to escape their vengeance. This circumstance gave rise to the following anagram: *Ballon abimé.*

THE PALAIS ROYAL.

Although the structure which bears this name was erected so late as in the seventeenth century, considerable difference of opinion prevails as to the buildings which occupied its site. According to Jaillot, the ancient hotel of the constable d'Armagnac, and that de Rambouillet, stood upon part of the ground now occupied by the Palais Royal.

This palace, built by cardinal Richelieu, was originally a mere hotel, called *Hôtel de Richelieu*, situate without the city walls, erected by Charles VI. As the minister's power increased, his residence was enlarged; the city wall was pulled down, the moat filled up, the garden extended, and in a few years, arose a magnificent palace. It was begun in 1629, after the designs of Mercier, and completed in 1636. The spare ground formed three streets, surrounding this edifice, which then took the name of *Palais-Cardinal.*

The ranges of buildings were separated by several courts. In the right wing, on entering, was a theatre * which would contain thirty thousand spectators. The left wing was occupied by a magnificent gallery, the ceiling of which was painted by Philippe de Champagne, and represented the principal events in the cardinal's life.

The court leading to the garden was separated from it by piazzas, which connected the two wings. The architecture of this part of the edifice was more rich than that of the first court. Above the basement, which was composed of arcades, was a range of Doric pilasters. The intervals between the arcades were decorated with sculpture representing the sterns of ships, anchors, and other

* See *Théâtre du Palais Royal.*

naval emblems, in allusion to the office of grand master and superintendant-general of navigation, which was held by the cardinal. This court, however, was irregular; and its axis not corresponding with that of the first court, will ever be an obstacle to the architect in completing the palace.

As the cardinal neglected nothing that the arts could supply to embellish his palace, it became a residence worthy of kings. Impressed with this idea, he gave it, in 1639, to Louis XIII.,* and confirmed the gift by will in 1642, reserving the enjoyment of it for life to himself, and the captaincy or custody of the palace to his successors, for whom he built an hotel contiguous to the Palais Cardinal, on the side of the rue de Richelieu.

The cardinal dying in December, 1642, and Louis XIII. in May, 1643, the king, the queen regent, and the royal family, took up their residence here in October of the same year, and changed its name to that of *Palais Royal.* At the solicitation of the family of Richelieu, the former

* The king caused an act to be dispatched to Claude Bouthillier, *surintendant des finances*, commanding him to accept the donation in his majesty's name. As this act contains curious details of the presents made by the cardinal to the king, we shall cite it.

" Sa majesté ayant très-agréable la très-humble supplication qui " lui a été faite par M. le cardinal de Richelieu, d'accepter la dona- " tion de la propriété de l'hôtel de Richelieu, au profit de sa majesté " et de ses successeurs, rois de France, sans pouvoir être aliené " de la couronne, pour quelque cause que ce soit; ensemble sa " chapelle de diamants, son grand buffet d'argent ciselé, et son " grand diamant, à la réserve de l'usufruit de ces choses, la vie " durant du sieur cardinal, et à la réserve de la capitainerie et con- " ciergerie dudit hôtel pour ses successeurs ducs de Richelieu, même " la propriété des rentes de bail d'héritages constituées sur les places " et maisons qui seront construites au-dehors et autour du jardin " dudit hôtel : sa dite majesté a commandé au sieur Bouthillier, con- " seiller en son conseil d'état, et surintendant de ses finances, d'ac- " cepter, au nom de sadite majesté, la donation," etc. etc.

inscription was restored, but the new title prevailed over that of *Palais Cardinal.* At this time the magnificent gallery was destroyed, to form apartments for Monsieur, only brother of Louis XIV.

The *Place du Palais Royal* was formed in front at this period, and shortly afterwards Louis XIV. ceded the palace to his brother for life. In 1692, the king gave it to Philip of Orleans, duke de Chartres, his nephew, upon his marriage with Marie-Françoise de Bourbon.

During this interval, the Palais Royal was considerably enlarged. Louis XIV. had previously added to it the ancient Hôtel Brion, built in the rue de Richelieu, by the duc de Danville. Upon the site of this hotel a magnificent gallery was erected, under the direction of Jules Hardouin Mansard. The ceiling presented, in fourteen compartments, the principal subjects of the Eneid, painted by Antoine Coypel. The regent, duke of Orleans, afterwards added to this gallery the *salon d'entrée,* built by Openord, and placed in it the valuable collection of paintings of all the schools, which he had procured, at an immense expense, from every part of Europe, and which was considered the most splendid then in existence. This collection was in part sold by the late duke of Orleans to Edward Valkens, for the sum of 75,000 francs, and the remaining part was purchased, in 1792, by an Englishman named Plade.

This gallery contained also a superb cabinet of medals and engraved gems. Upon the marriage of Monsieur, brother of Louis XIV., with Elizabeth Charlotte, sister of the elector palatine Charles II., that princess brought with her to France an extensive collection of gold medals and engraved gems. This collection was afterwards augmented by the regent, who became the proprietor of it. The duke of Orleans, his son, added to this cabinet the fine collection of M. Crozat, consisting of more than one

thousand four hundred engraved gems. This prince, retiring afterwards to the abbey of Sainte Geneviève, bequeathed to that monastery a great number of the valuable objects which enriched his palace, and among others his collection of engraved gems. It was purchased of the abbey by his successor, for a considerable sum, and sold in the early part of the revolution for 460,000 francs to the baron de Grimm, who bought it for the empress of Russia.

In the left wing of the second court was another gallery, which had been built by cardinal Richelieu, and by him consecrated to celebrated personages. He gave orders for this room to be fitted up in the most splendid style, and he himself chose the heroes who were to figure in the *Galerie des Hommes Illustres.** They were twenty-six

* We give the following list of the portraits and modern busts in the *Galerie des Hommes Illustres*, because, being selected by the cardinal himself, they may serve to shew his sentiments and attachments. Several of the pictures are now in the gallery of the Louvre.

PORTRAITS.

Suger, abbot of Saint Denis, minister, died in 1152.

Simon, comte de Montfort, killed at the siege of Toulouse, in 1218.

Gaucher, seigneur de Châtillon, constable of France under six kings, died in 1329.

Bertrand Duguesclin, constable of France, in 1370, died at the siege of Château-Neuf de Randon, July 13, 1380.

Olivier de Clisson, constable of France, in 1380, died in 1407.

Jean le Meingre, surnamed *Boucicaut*, marshal of France in 1391, died a prisoner in England, in 1421.

Jean, comte de Dunois, lieutenant-general of the kingdom under Charles VII., died in 1468.

Jeanne d'Arc, called the Maid of Orleans, burnt at Rouen, the 30th of May, 1431.

Georges d'Amboise, cardinal and prime minister under Louis XII., died in 1510.

Louis de la Trémouille, general under Louis XII. and Francis I., killed at the battle of Pavia.

in number, and their portraits were painted by Philippe de Champagne, Simon Vouet, Juste d'Egmont, and Poerson. In smaller pictures were represented their principal actions, with their devices. These portraits were sepa-

Gaston de Foix, duc de Nemours, viceroy of Milan and general under Louis XII., killed at the battle of Ravenna, in 1512.

Pierre de Terrail, seigneur de *Bayard*, surnamed the *Chevalier sans peur et sans reproche*, killed at the retreat from Romagnano, in 1524.

Charles de Cossé, duc de Brissac, marshal of France under Henry II., Francis II., and Charles IX., died in 1563.

Anne de Montmorency, constable of France under Francis I., Henry II., Francis II., and Charles IX., killed at the battle of Saint Denis, in 1567.

François de Lorraine, duc de Guise, assassinated near Orleans, by Poltrot de Méré, in 1563.

Charles, cardinal de Lorraine, archbishop of Rheims, brother of the preceding, died in 1574.

Blaise de Montluc, marshal of France, died in 1577.

Armand de Gontaud de Biron, marshal of France, killed at the siege of Epernay, in 1592.

Henri de la Tour d'Auvergne, vicomte de Turenne, killed by a cannon shot, July 27, 1675.

François de Bonne, duc de Lesdiguières, marshal of France, constable in 1622, died in 1626.

Henry IV., assassinated the 14th of May, 1610.

Marie de Médicis, consort of Henry IV., died at Cologne, in Germany, July 3, 1642.

Armand Jean Duplessis, cardinal, duc de Richelieu and de Fronsac, prime minister under Louis XIII, died in 1642.

Louis XIII, died at Saint-Germain-en-Laye, May 14, 1643.

Anne d'Autriche, consort of Louis XIII., and mother of Louis XIV., died at the Louvre, January 20, 1666.

Gaston de France, duke of Orleans, only brother of Louis XIII., died at Blois, February 2, 1660.

Busts.

Francis I.
Henry II.
Charles IX.
Henry III.
Henry IV.
Louis XIII.

rated by marble busts, most of which were antique. The principal apartments of the duke of Orleans were on a level with this gallery.

Since the regency, this palace has been successively modified and rebuilt, so that very little of the original edifice remains. The destruction by fire, in 1763, of the theatre built by the cardinal, afforded the duke of Orleans an opportunity to embellish the front of his palace. The pile which forms the entrance, and its two wings, were then entirely rebuilt, after the designs of Moreau, who also rebuilt the theatre.

The court is entered by three wooden gates covered with rich bronze ornaments, united by a wall pierced with porticoes to two pavilions, which form the wings. The pavilions are decorated at the ground floor with Doric columns, and at the first floor with Ionic columns, crowned with triangular pediments, in which are figures supporting the arms of the house of Orleans. The pile which forms the front has a central projection, which is likewise decorated with Doric and Ionic columns, crowned by a circular pediment, in which are two figures supporting a clock.

The front towards the second court is nearly in the same style as the former. The central projection is ornamented with eight fluted Ionic columns, resting upon a basement. The columns are crowned by an attic, surmounted by four statues, from the chisel of Pajou, representing Mars, Apollo, Prudence, and Liberality.

The vestibule which separates the two courts is decorated with Doric columns. On the right, in entering, is the grand staircase, under a lofty dome ornamented with paintings. The original designs of the staircase were by Desorgues, and upon its reconstruction they were but slightly departed from. This staircase is universally admired, and its railing of polished iron is considered a *chef-*

d'œuvre of workmanship. The apartments of the Palais Royal are remarkable for their extent and magnificence.

Philippe duc d'Orléans (regent of France during the minority of Louis XV.), who, in spite of his weaknesses, reigned with considerable firmness, was all his life the victim of debauchery, and held forth the worst example to his people. At this period, the Palais Royal was the scene of the most scandalous *fêtes*. The regent set aside the morning for public business, which terminated between five and six in the afternoon. He then went to see his mother, or the duchess of Berry, his daughter. Towards supper time, he shut himself up with girls of the opera, or others of a similar description, and ten or twelve of his intimates, whom he called his *roués;* a term which, since that time, has been used to designate *libertins de bonne compagnie.*

Every supper exhibited bacchanalian orgies. Obscenity and impiety were the foundation or seasoning of all their discourse, until drunkenness deprived the guests of the power of speech. Those who could walk, retired; the others were carried out; and every night the same scenes were renewed. In the early part of each day the regent was so stupid, from the excesses of the preceding night, that he would sign whatever was presented to him. Supper time being arrived, no business, however urgent or important, could be mentioned till the next day. A countess having one evening asked him a question concerning affairs of state, he led her to a glass, saying, *Regarde-toi, et dis si c'est à un aussi joli visage qu'on peut parler d'affaires.*

Whilst these orgies were carried on at the Palais Royal, the duchess of Berry was practising similar excesses at the Palais du Luxembourg. The memoirs of the time contain accounts of the shameful pastimes which the regent of

France permitted during his suppers. In vain his old and faithful servants exhorted him to discontinue those excesses. In the latter part of his life, however, incapable of enjoyment, he gave himself up to them more from habit than inclination. Chirac, his physician, perceiving his face unusually inflamed, begged to bleed him immediately; the prince pretended important business, and required five days' delay, when he promised to be more moderate. The same evening he ate plentifully, and having shut himself up with the duchess of Phalaris, he fell on the arm of that lady, who seeing he had fainted, called, in terror, for assistance. Some time elapsed before a surgeon could be procured to bleed him, but it was then useless, as he was already dead.

Louis Philippe Joseph, late duke of Orleans, having been authorised by a decree of the Council General of the Commune of Paris to assume the name of *Égalité*, the Palais Royal changed its title for that of *Palais Égalité*. After the execution of that prince, on the 14th of November, 1793, his palace was converted into sale-rooms, *cafés*, ball-rooms, and apartments for gambling. In the year IV. (1795) a military commission was established in it. A spacious hall was afterwards fitted up for the sittings of the *Tribunat*. The president and the two questors lived in the palace, which was then named *Palais du Tribunat*.

On the return of his majesty Louis XVIII., in 1814, the duke of Orleans took possession of the Palais Royal, and furnished it for his own residence.

During the interregnum of Louis XVIII., by the return of Bonaparte from the isle of Elba, his brother Lucien Bonaparte arrived at Paris, established himself at the Palais Royal, and there received the ministers and grand dignitaries, some of whom had recently taken the oath of allegiance to the king.

Upon the second return of the king, the duke of Orleans regained possession of his property in the Palais Royal.

Garden and Galleries of the Palais Royal.

The garden formed by cardinal Richelieu was much more extensive than the present one. It was a parallelogram of one thousand and two feet, by four hundred and thirty-two, extending over the sites of the stone galleries and the rue de Valois, the rue de Montpensier, and the rue de Beaujolais. Its principal ornament was a wide shady alley of chesnut trees, which formed regular arches. These trees had been reared at an expense of more than 300,000 livres, as the cardinal had circles of iron fixed to train all their principal branches. The garden contained an orangery, a riding-house, and two basins; but being without order or symmetry, it was replanted by the regent, in 1730, and adorned with statues.

The cardinal's original plan was to erect round this garden ranges of symmetrical houses, with three grand entrances; one from the rue de Richelieu, another from the rue des Bons Enfans, and a third from the rue des Petits Champs. This plan, in part carried into execution in 1786, under the direction of M. Louis, by the late duke of Orleans, formed the Palais Royal as it now appears. To carry it into execution the garden was laid waste, the fine trees felled, and the orangery destroyed.

The garden is surrounded on three sides by symmetrical piles of building in stone, four storeys in height, decorated with festoons, bas-reliefs, and fluted pilasters of the Composite order. The pilasters support an entablature, which is pierced with windows, and crowned by a balustrade, ornamented with large vases. At the ground floor is a gallery pierced with one hundred and eighty arcades, and

skirted with shops, *cafés*, etc. Between the second court of the palace and the garden is an irregular double gallery of wood,* lined with shops, which is detrimental to the appearance of both.

In 1788, a circus, which was devoted to the sittings of various societies, and to dramatic representations, was built by the duke of Orleans in the garden of the Palais Royal. The interior was adorned with seventy-two fluted columns of the Doric order, and on the outside an equal number of Ionic columns were covered with lattice-work. This structure was to have been adorned by fountains and the busts of distinguished men, but it was destroyed by fire in November, 1798, before the entire project was carried into execution.

On the 3d of May, 1791, the pope was burnt in effigy in the garden of the Palais Royal. On the 27th of July, 1792, the marquis de la Fayette was burnt in effigy; and at the same period M. d'Esprémenil, *conseiller au Parlement*, was stripped and plunged into the basin.

At the revolution, great part of the buildings, which form the galleries, were sold as national property, and now belong to private individuals. The unsold property reverted to the duke of Orleans at the restoration.

In 1799, the grass plots and gardens were formed by the occupiers of the buildings. The present basin and fountain were constructed in 1817, at the expense of the duke of Orleans.

As the Palais Royal may be considered the central point of the *maisons de jeu*, or gambling houses, it will not be irrelevant to our plan to give a brief sketch of them in this place.

The apartments which they occupy are on the first floor,

* A project is formed of pulling down this gallery and erecting a stone one on its site.

and are very spacious. Upon ascending the staircase is an antichamber, in which are persons called *bouledogues* (bull-dogs), whose office it is to prevent the entrance of certain marked individuals. In the same room are men to receive hats, umbrellas, etc. who give a number, which is restored upon going out.

The antichamber leads to the several gaming rooms, furnished with tables, round which are seated the individuals playing, called *pontes* (punters), each of whom is furnished with a card and a pin to mark the *rouge* and *noire* or the number, in order to regulate his game. At each end of the table is a man called *bout de table*, who pushes up to the bank the money lost. In the middle of the table is the man who draws the cards. These persons, under the reign of Louis XIV., were called *coupeurs de bourses* (purse-cutters); they are now denominated *tailleurs*. After having drawn the cards, they make known the result as follows:—*Rouge gagne et couleur perd.*—*Rouge perd et couleur gagne.*

At *roulette*, the *tailleurs* are those who put the ball in motion and announce the result.

At *passe-dix*, every time the dice are thrown, the *tailleurs* announce how many the person playing has gained.

Opposite the *tailleur*, and on his right and left, are persons called *croupiers*, whose business it is to pay and to collect money.

Behind the *tailleurs* and *croupiers* are inspectors, to see that too much is not given in payment, besides an indefinite number of secret inspectors, who are only known to the proprietors. There are also *maîtres de maison*, who are called to decide disputes; and *messieurs de la chambre*, who furnish cards to the *pontes* and serve them with beer, etc. which is to be had *gratis*. Moreover there

is a *grand maître*, to whom the apartments, tables, etc. belong.

When a stranger enters these apartments, he will soon find near him some obliging men of mature age, who, with an air of prudence and sagacity, proffer their advice. As these advisers perfectly understand *their own* game, if their *protégés* lose, the mentors vanish; but if they win, the counsellor comes nearer, congratulates the happy player, insinuates that it was by following his advice that fortune smiled on him, and finally succeeds in borrowing a small sum of money on honour. Many of these loungers have no other mode of living.

There is likewise another room, furnished with sofas, called *chambre des blessés*, which is far from being the most thinly peopled.

The tables are licensed by the police, and are under its immediate inspection. Formerly, six millions of francs were annually paid to the government for licenses; but this revenue has been recently transferred to the city of Paris. The bank pays in ready money every successful stake, and sweeps off the losings with wooden instruments, called *rateaux* (rakes).

It was in one of the houses in this quarter that the late marshal Blucher won and lost very heavy sums, during the occupation of Paris by the allied armies.

There are two gaming houses in Paris of a more splendid description than those of the Palais Royal, where dinners or suppers are given, and where ladies are admitted.

Place du Palais Royal.

At the time of the erection of the Palais Royal, there stood in front of it the Hôtel de Sillery, belonging to Noel Brulart de Sillery, priest, commander of the Order of Saint Jean de Jérusalem, and of the Temple of Saint Jean de Troyes. Cardinal Richelieu purchased this hotel

in 1640, for the sum of 50,000 crowns, with the intention of pulling it down, and thus obtaining an area before his palace, which was only separated from the hotel by the breadth of the street. Before his project was executed, the cardinal died, but upon the queen regent and the royal family taking up their residence at the Palais Royal, in 1643, the Hôtel de Sillery and some adjacent buildings were demolished, an area formed, and a guard-house constructed.

The place du Palais Royal, which was then much smaller than at present, was enlarged in 1719, by the regent, duke of Orleans, who at the same time erected, after the designs of Robert de Cotte, the building called *Château-d'Eau*, opposite the palace. This edifice consists of a pile of building adorned with vermiculated rustics, and flanked with two pavilions, forming together a front one hundred and twenty feet in length. In the centre is a projecting body, decorated with four Doric columns, which support a pediment, in the tympanum of which are the arms of France. Above, are two recumbent statues, by Coustou, one of which represents the Seine, and the other the nymph of the fountain of Arcueil. The Château d'Eau was originally a mere reservoir for water. It is now a public fountain, and bears the following inscription :—

QUOT ET QUANTOS EFFUNDIT IN USUS !

PALAIS BOURBON ET PALAIS DE LA CHAMBRE DES DÉPUTÉS.

This palace, part of which is occupied by the prince of Condé, and the rest destined to the sittings of the deputies of the departments, in virtue of an arrangement made

with the prince of Condé by his present majesty, was erected in 1722, by Louise-Françoise, duchess of Bourbon. It was begun after the designs of Girardini, an Italian architect, and continued under the direction of J. H. Mansard, L'Assurance, and others. Upon its coming into the possession of the prince of Condé, it was considerably enlarged, and the interior was embellished with the utmost magnificence.

The principal entrance, towards the Place Bourbon, is adorned with a triumphal arch of the Corinthian order, connected with two pavilions by galleries formed of columns. The ornaments and the family arms, which marked it as the residence of the descendants of the great Condé, were destroyed at the revolution.

The plan of the palace consists of ten principal courts, surrounded with buildings, affording ample accommodation for a numerous household. The offices are upon an extensive scale, and there is stabling for three hundred and fifty horses.

That part of the palace which faced the place Louis XV. had never been finished; its architecture was in the worst style, and when the Pont Louis XVI. was built, the Palais Bourbon could scarcely be seen. It was plundered of its costly furniture and ornaments in the early part of the revolution, and remained several years unoccupied.

In 1795 it was chosen for the sittings of the Council of Five Hundred, and Gisors was charged to execute the works requisite for its new destination. The part towards the Seine was selected for the sittings of the Council, and the rest appropriated as a residence for the president.

The architect, guided by economy, preserved part of the old structure, blocked up the windows, and added to the front a portico, ornamented with six columns. The pediment was adorned with a bas-relief, representing

Law punishing Crime and protecting Innocence. The whole was surmounted by a heavy attic.

In 1798, the Council of Five Hundred took possession of their new hall. Its disposition is a semicircle. The chair and desk of the president are placed at the centre of the chord. In front of the desk is the tribune, adorned with a bas-relief, by Lemot, representing History. Before the tribune was an altar to the Nation.

In six niches, three on each side of the tribune, are placed statues of Lycurgus, Solon, Demosthenes, Brutus, Cato, and Cicero. Several other spacious rooms, for committees, etc. were also added, and the palace took the name of *Palais du Corps Législatif.*

Bonaparte determined to give to the Chamber of the Legislative Assembly a more magnificent façade, and, in 1807, Poyet was charged to prepare designs. The present front. which cost 1,759,000 francs, and which may be considered one of the finest specimens of architecture in the French capital, was then erected. It presents a portico nearly one hundred feet in breadth, composed of twelve Corinthian columns, and ascended by twenty-nine steps. At the foot of the steps, upon pedestals eighteen feet in elevation, are colossal statues of Justice and Prudence; and in the foreground are figures of Sully, Colbert, l'Hôpital, and d'Aguesseau.

The bas-reliefs which adorned the wall of the portico were destroyed in 1815, as was the magnificent display of sculpture in the tympanum of the pediment, a *chef-d'œuvre* of Chaudet, and the last production of his chisel; in place of which has been substituted a bas-relief in plaster, by Fragonard, representing Law supported by the Charter, and attended by Justice, Strength, Navigation, the Arts and Sciences, and Commerce.

In 1814, this edifice received the name of *Palais de la Chambre des Députés.*

The terrace of the garden belonging to this palace is nine hundred and forty-eight feet in length.

PALAIS DE L'ÉLYSÉE-BOURBON.

This hotel, constructed in 1718, after the designs of Molet, for the count d'Évreux, was afterwards purchased and occupied by the celebrated madame de Pompadour, mistress of Louis XV. Whilst in her possession, part of the Champs-Élysées was added to the garden.

At the death of madame de Pompadour, Louis XV. bought it of her brother, the marquis de Marigny, as a residence for ambassadors extraordinary; it was afterwards used as a *garde-meuble de la couronne.*

At length, in 1773, it became the property of the celebrated financier Beaujon, by whom it was enlarged and embellished in the most magnificent style. The duchess of Bourbon purchased it after the death of Beaujon, and occupied it till 1790, the period of her emigration. In 1792 it was declared national property. In 1800 it was sold, and converted into a public garden, which proved an unsuccessful speculation.

Maret, duke of Bassano, bought this hotel in 1804, and occupied it till his departure for Naples. It then fell into the hands of the government, and was inhabited by Bonaparte several times before his abdication. It was to this palace that he returned after the battle of Waterloo, and here was performed the closing scene of the hurried drama of the *cent jours.*

In 1814 and 1815, it was occupied by the emperor Alexander, afterwards by the duke of Wellington, and in 1816 was given by the king to his late royal highness the duke of Berry.

The architecture is elegant and simple. The principal entrance is in the rue du faubourg Saint Honoré. The garden, one of the largest in Paris, is in the English style.

Upon the assassination of the duke of Berry, in 1820, the duchess removed to the palace of the Tuileries, and since that period the Palais de l'Elysée-Bourbon has been unoccupied.

PALAIS DE JUSTICE.

At every step that we advance in our investigation of the antiquities of Paris, we find ourselves surrounded with profound obscurity, and are more and more perplexed to produce any thing satisfactory upon the origin of establishments, the early history of which rests merely upon vague traditions and conjectures, often contradictory, and for the most part transmitted to us by chroniclers, at a distance from the primitive sources, and almost all destitute of the knowledge and judgment requisite for such researches. The examination of these ancient narratives, as well as of the charters and deeds of the institutions in question, would be useless and pedantic; and it is from having attached too much importance to them, that the ancient historians of Paris have left their voluminous compilations destitute of interest. It is our intention, therefore, to select and combine those scattered records only which carry with them the highest degree of probability.

The origin of the *Palais* is quite unknown, no writer having informed us by whom, or at what period, it was built.

The Roman emperors, during their sojourn at Paris, inhabited the *Palais des Thermes;* but this does not prove

that at that period no palace existed in the city, nor can it be conceived that the proconsul, governor-general of the province, would have his usual residence without the walls of a city newly subjected to his authority, and waiting for an occasion to shake off the yoke.

Grégoire de Tours informs us that Clotilda, the widowed queen of Clodomir, dwelt in the *cité*, and also that Caribert resided there.

The earliest positive information we have of the existence of the *Palais*, is of the time of Hugh Capet, who quitted the palace des Thermes and made the palace of the *cité* his constant residence. Robert, his son, entirely rebuilt it, and although Philip Augustus reconstructed the Louvre, we find that his successors, Saint Louis, Philippe-le-Hardi, and Philippe-le-Bel, dwelt at the *palais*. Saint Louis enlarged and embellished this palace, and under Philippe-le-Bel, in 1313, it was almost entirely rebuilt. Louis XI., Charles VIII., and Louis XII. likewise made considerable additions to it. The *Parlement* of Paris first held their sittings in the *Palais* under the reign of Saint Louis, who granted them several apartments for that purpose.

When Charles V. left the *cité* to live at the Hôtel Saint Paul,* which he had erected, the *Palais* was an assemblage of large towers communicating with each other by galleries, and affording an extensive view of Issy, Meudon, and Saint Cloud.

The extensive garden belonging to this palace appears to have been formed or improved by king Childebert I. Fortunatus, his contemporary, has given a description of it in the following lines of a poem dedicated to Ultrogotha, widow of that prince :—

Hîc ver purpureum viridentia gramina gignit,
Et Paradisiacas spargit odore rosas ;

* See *Hôtel Saint Paul.*

Hîc tener æstivas defendit pampinus umbras,
Præbet et viniferis frondea tecta comis.
Pinxeruntque locum variato germine flores,
Pomaque vestuit candor et inde rubor.
Mitior hîc æstus, ubi molli blanda susurro,
Aura levis semper pendula mala quatit.
Hæc magno inseruit Rex Childebertus honore;
Carnis ista placent quæ manus illa dedit.
Regis honore novis duplicata est gratia pomis,
Nare suavis odor, dulcis in ore sapor.
Felix perpetuâ generetur ab arbore fructus
Ut de rege pio sit memor omnis homo.

The poet adds, that Childebert used to go through this garden to the church of Saint-Germain-des-Prés, which he founded, and where he and his queen were buried.

This garden, which was called the *jardin du Roi*, occupied all the ground on which are now the *cour de Harlay** and the *cour de Lamoignon*. The brick houses which surround these courts may be easily distinguished from the ancient edifice. The garden was separated at the spot now the rue de Harlay, by an arm of the river, from two small islands, which were afterwards joined to the *cité*, and on which the place Dauphine was formed, in 1608.

This garden was extremely simple, being surrounded with hedges, and furnishing both wine and vegetables for the royal table. The apartments of the *Palais* were adorned with gilding, but they possessed very few conveniences, and the grated windows gave it the appearance of a prison.

In 1410, during the quarrels between the duke of Orleans and the duke of Bourgogne, which filled Paris with disorder, Charles VI., considering himself unsafe at the Hôtel Saint Paul, came and dwelt in the *Palais*. Francis I. also resided here in 1531, and, as chief

* Formerly *Cour Neuve*.

parishioner, sent the *pain bénit* to the church of Saint Barthélemy.

This royal residence seems to have been used, from an early period, for state ceremonies. In 1314, Philippe-le-Bel assembled deputies here from the chief towns of his kingdom, and from his throne, in the full display of majesty, demanded of them a loan.

The grand hall of the palace was reserved for extraordinary solemnities. It was here that ambassadors were received; that splendid banquets were given; and that the nuptial festivals of the royal family were held.

In 1378, Charles V. received at the *Palais* the Emperor Charles IV. and his son, Wenceslaus, king of the Romans. The three sovereigns dined in the grand hall with the lords and distinguished personages of the kingdom. Manuel, emperor of Constantinople, and Sigismund, emperor of Germany, were also received at the *Palais*, and afterwards had apartments at the Louvre. Sigismund, being desirous of hearing a cause pleaded before the *Parlement*, placed himself upon the king's seat. The members of the *Parlement*, at first, betrayed astonishment; but their indignation was raised to the highest pitch upon seeing the Emperor beckon one of the parties, whom his adversary reproached with not being a knight, and turn the cause in his favour, by giving him the spurs. Political reasons induced them to pass over the affront in silence, as the king was not present.

The roof of this hall was of timber, supported by columns also of wood, enriched with gilding upon an azure ground. In intervening spaces, were statues of the kings of France from Pharamond, with an inscription stating the name of each king, the length of his reign, and the year of his death. At one end of the hall was the chapel built by

Saint Louis, and at the other extremity an immense block of marble, which served for a dining table upon state occasions. To this table none were admitted but emperors, kings, princes of the blood, peers and peeresses of France. By a singular contrast, this table was afterwards used as a stage for the *farces*, *moralités*, and *sottises*, performed in the *Palais*.

The author of the *Journal des Règnes de Charles* VI. *et Charles* VII., relates, that on Monday, June 21, 1428, the duke of Bedford, regent of France, gave at the *Palais* one of the most sumptuous entertainments that had ever been known. Persons of every rank and condition were invited. The regent, his wife, and the *chevalerie*, were served in apartments, and with viands, according to their rank: first, the clergy, as bishops, prelates, abbots, priors, and doctors in the sciences; next the *Parlement*, the *prevôt* of Paris, the *châtelet*, the *prevôt des marchands*, the *échevins*, and the *bourgeois;* and lastly, the common people of every degree. At this dinner there were more than eight thousand at table.

A dreadful fire, in 1618, destroyed the grand hall, the chapel, and great part of the other buildings. It was then that the present hall was constructed, under the direction of De Brosse, architect of the Luxembourg, who finished it in 1622. It consists of two spacious collateral naves, with vaulted ceilings, separated by arches resting upon square pillars. The decoration is of the Doric order, and light is admitted by two large arched windows at the extremities. Above the ceiling is a *dépôt* of archives, constructed by M. Antoine. This hall, which is called *Salle des pas perdus*, serves as a *promenade*, and leads to the various courts of justice and other apartments.

In 1776, another fire destroyed the buildings extend-

ing from the prisoners' gallery to the Sainte Chapelle,* after which the modern part of the structure as it now appears was erected, under the superintendance of MM. Moreau, Desmaisons, Couture, and Antoine, members of the Academy of Architecture.

The front of this building presents a platform, ascended by an immense flight of steps, which serves as a basement for a projecting body of four Doric columns. Above the entablature is a balustrade; and upon four pedestals are statues of Strength, Plenty, Justice, and Prudence. The central projecting body is surmounted by a quadrangular dome. On each side of the steps is an arch, one of which serves for a passage, and the other leads to the *Conciergerie*, a prison built upon the ancient royal garden.

The two wings, which extend to the street, consist, at the ground floor, of piazzas, above which is a row of windows. Towards the street the wings are ornamented with four Doric columns, and a balustrade to correspond with the façade. The court is inclosed by palisades and iron gates. The central gate is overcharged with costly ornaments, and little in accord with the general sobriety of the structure.

Opposite the Pont au Change is a square tower, which forms an angle of the buildings of the *Palais*. In this tower was placed the first large clock seen in Paris. It was made in 1370, by a German, named Henry de Vic, whom Charles V. brought to France. The dial was repaired under Henry III., and decorated with the figures of Strength and Justice, supporting the united arms of France and Poland. The bell called *tocsin du palais* was cast at the same time, and hung in the same tower.

* For *Sainte Chapelle*, see page 111.

When the new buildings of the Palais de Justice were erected, on digging the ground in the rue de la Barillerie, opposite the Sainte Chapelle, there was discovered, among other stones that appeared to belong to a very ancient edifice, a quadrangular *Cippus*, like the stones found in the church of Notre Dame in 1711.* This *Cippus* is five feet ten inches high, without any inscription, but each face presents in high relief the full-length figure of a divinity. One is Mercury with his attributes; the three others are not so easily explained. In 1784, this ancient monument was deposited in the cabinet of antiquities of the king's library.

It was during his residence in the *Palais*, in 1184, that Philip Augustus ordered the streets of Paris to be paved; of which Rigord, who wrote his life, gives the following account:—

Factum est autem post aliquot dies, quod Philippus, rex Parisiis, aliquantulum moram faciens, dum solicitus pro negotiis regni agendis, in aulam regiam deambularet, veniens ad palatii fenestras, unde fluvium Sequanæ pro recreatione animi quandoque inspicere consueverat, rhedæ equis trahentibus per civitatem transeuntes fætores intolerabiles lutum revolvendo procreaverunt. Quos Rex, in aulâ deambulans, ferre non sustinens, arduum opus, sed valdè necessarium excogitavit, quod omnes prædecessores sui ex nimiâ gravitate et operis impensâ aggredi non præsumpserant. Convocatis autem Burgensibus cum præposito ipsius civitatis, regiâ auctoritate præcepit quod omnes vici et viæ totius civitatis Parisii duris et fortibus lapidibus sternerentur.

But though this writer says that Philip Augustus ordered all the streets of Paris to be paved, it seems that the order was carried into execution in only two streets, which bore the name of *la Croisée de Paris*, because they crossed each other in the centre of the city; one running from north to south, the other from east to west.

This pavement was not like that we see at present, but was composed of large flags called *dalles* or *carreaux*,

* See Vol. I., page 3.

about three feet and a half square, and six inches thick. Guillaume-le-Breton calls them *quadratos lapides.* The abbé Lebeuf says he saw several of these stones at the bottom of the rue Saint Jacques, seven or eight feet below the ground. From this pavement probably was derived the name of the *rue des Petits Carreaux,* and also the proverbial expressions *laisser sur le carreau, être sur le carreau.* The same writer also says, that between the pavement of Philip Augustus and the actual one, could be perceived an intermediate pavement, which proves that the ground had been successively elevated.

In the court of the *Palais,* called *la Cour du Mai,* facing the Sainte Chapelle, was a small church dedicated to Saint Michael, which was built before the reign of Philip Augustus. This church has been demolished. In the same court, the new *Chambre des Comptes* has been erected on the site of one built by Louis XI., and destroyed by fire in 1737.

On the left of this building is an arcade, which serves for a communication with the hotel in which the *premier president* of that court formerly dwelt. This arcade, the work of Goujon, is one of the most remarkable constructions in the *cité,* from the richness and perfection of its ornaments. On each side, above the vault, rises an arched window, which presents two coupled Ionic pilasters, the capitals of which are sculptured in small lines, a kind of ornament unexampled, it is said, in that order. On the key-stone of the archivolt are two heads of fauns, one has hanging pig's ears and serpents entwined with its hair. Above the windows are other heads crowned with garlands, and the tympanums exhibit figures of genii bearing palms, executed with all the elegance, grace, and delicacy which distinguish the works of this celebrated sculptor.

The cornice of the arcade is supported by eight con-

soles, richly adorned with foliage, and terminated on the outside by four female heads, which differ from each other in attitude, physiognomy, and dress, but all have a crescent in their hair. Four corresponding heads, placed under the arcade, are fauns, with cornucopiæ. All these ornaments are in the finest style of execution. In the caissons which adorn the lower part of the cornice is the monogram of Henry II. and Diana of Poictiers, so often found on the monuments erected by that prince. This monogram is here accompanied by a *fleur-de-lis* and a crescent.

All historians are silent upon the destination of a monument executed with such exquisite care, with such elaborate magnificence, and of which the construction is very modern, when compared with many other edifices, the origin of which is well known.

Behind the *Chambre des Comptes*, the hotel and garden of the chief president of the *Parlement* still remain, and are occupied as the Prefecture de Police.

In 1383, Charles VI., returning from the conquest of Flanders, having resolved to punish the faction of the *Maillotins*, who, during his absence, had committed the most horrible excesses in Paris, appeared in this court arrayed in all the splendour of majesty. His throne was placed upon a scaffold, which he ascended, accompanied by the princes of the blood and the grand dignitaries of the state, to pass sentence upon such of the rebels as were still in prison, the ringleaders having been executed immediately after their apprehension. This ceremony produced such alarm in the families of the guilty individuals, that multitudes thronged the court, crying *Merci! merci!* The chancellor d'Orgemont addressed the concourse, reproaching them with their rebellion, insolence, cruelty, and outrages. Upon the conclusion of the harangue, the king's uncles threw themselves at his feet, and implored

pardon for the rebels. Their solicitation prevailed, and the sentence of death, which the king had intended to pronounce, was commuted for fines.

In 1599, the *Parlement* caused a stone block to be placed in the *Cour du Mai*, for the aged presidents and councillors to mount their horses or mules, when they left the courts. A councillor, in those days, would invite a learned brother to ride behind him, as he would now offer him a seat in his carriage.

Gui Loisel, son of the famous lawyer of that name, used to walk by the side of his father, who rode on his mule every Saturday to his *maison des champs*, near Villejuif. These were the simple habits of the age; but at the same time we have a noble instance of the wisdom and decision which prevailed in the deliberations of these men, when the question was to defend the hereditary rights of the French sovereigns. Towards the close of the sixteenth century, Paris being delivered up to fanatics, monks, and the Sixteen, who breathed nothing but violence and massacre, the *Parlement*, unaided and without defence, braved the fury of these men of blood, and passed the decree of June 29, 1593, upon the Salic law, which saved the state, and restored to the French their legitimate prince, and the best of kings. It would be difficult to find in history an act more expressive of devotedness to one's country, and to the laws of justice and honour.

On the 17th of March, 1640, two servants having been condemned to death by a sentence of the *prevôt* of Paris, confirmed by the *Parlement*, for murder, were hanged at nine in the evening upon the *Mai*,* in the court of the *Palais*, because several servants, armed with swords and

* For a description of the *Mai*, see *La Basoche*, page 106.

pistols, had assembled in the Place de Grève, where prisoners were usually executed, to rescue their comrades, and had thrown the gallows and ladder into the river. The *clercs du Palais,* indignant at the profanation of the *Mai* by the execution of these convicts, cut it down, and occasioned a disturbance.

Upon part of the ground which forms the Place du Palais, a semicircular area in front of the palace, stood the house of Jean Châtel, whose son attempted to assassinate Henry IV. on the 27th of December, 1594. The king, having returned victorious from Picardy, went immediately to the house of his mistress, Gabrielle d'Estrées, where several noblemen repaired to congratulate him. At the moment when Henry was assisting a nobleman to rise, who had knelt before him, he received a blow with a knife, which cut his lip and knocked out a tooth. A young man, named Jean Châtel, was seized, and did not hesitate to confess his guilt.

Jean Châtel having been educated by a Jesuit, that society was accused of participating in his crime, and all the Jesuits in Paris were arrested. Their papers were examined, and although the evidence against them was frivolous and inconclusive, the tutor of Jean Châtel was put to death, and the Jesuits were expelled from the kingdom.

The father of Jean Châtel, against whom there was no charge, was sentenced to nine years' banishment, to pay a heavy fine, and to have his house demolished. In pursuance of a decree of the *Parlement,* a monument was erected upon its site, "to attest the crime and the punishment of the Jesuits, and the hatred of the French towards them." This monument, which was called a pyramid, consisted of a large quadrangular pedestal, elevated upon three steps. Each of the sides was ornamented with two

fluted Ionic pilasters, between which was a marble tablet, with an inscription. This pedestal was surmounted by four triangular pediments, and an attic decorated with wreaths, and crowned with four circular pediments, in which were the arms of France and Navarre. At the angles, above the attic, were four statues, representing the cardinal virtues. The whole was surmounted by an obelisk, terminated by a cross.

In 1603, Henry IV. recalled the Jesuits, and notwithstanding the opposition of the *Parlement*, ordered the pyramid to be demolished, when François Miron, *prevôt des marchands*, constructed in its place a fountain on the upper part of which were these lines:—

Hic ubi restabant sacri monumenta furoris,
Eluit infandum Mironis unda scelus.

Two other inscriptions were also made for it:—

Pyramis ante fui, quid non mutabile? cum me
Verterit in fontem præfecti cura Myronis.

And—

Nunc fons est manans ubi pyramis ignea sedit,
Pacifico in regno sic temperat omnia princeps.

In 1624, this fountain was removed into the southern court of the Palais de Justice, and took the name of Sainte Anne, in honour of queen Anne of Austria.

A work upon the antiquities of Paris would certainly be defective, if it omitted to speak of the various courts of Justice, some of which had their origin at very remote periods; and as several of them held their sittings in that ancient palace we have just described, the present section is naturally suggested as their proper place. We shall therefore begin with—

1. The *Parlement*, which, under various modifications

and different titles, exerted a powerful influence for so many ages upon the welfare, and even the existence of the state.

The kings of the first and second, and even of the third race, until Louis XI., were esteemed as chiefs of the grandees, rather than as sovereigns of the nation, and possessed, with but few exceptions, neither opulence nor authority. When surrounded by their vassals, or in the midst of their armies, they were arrayed in the splendour of royal majesty; but their ordinary mode of life differed little from that of other feudal lords, and frequently, at Paris even, their sovereignty was found in conflict with the jurisdiction of the bishop and the privileges of the monasteries, various public bodies, and private citizens.

These assemblies of vassal grandees, which existed from time immemorial, were called in the earliest ages of the monarchy *plaids généraux;* and the influence they exercised is evident from their having been summoned upon all important occasions. A *plaid général* was always held in the spring, and the place of its meeting was called *Champ de Mars,* because here, immediately after the breaking up of the *plaid,* those troops assembled which in case of war were to enter into campaign. The same usage prevailed under the Carlovingian race, and Charlemagne himself never went to war without holding an assembly of his *fidèles.*

Besides this public council, the kings of the first and second race had a private one, composed of several grandees of the kingdom, prelates, and principal officers of the crown. This was their ordinary council for deliberating upon urgent and secret affairs, and preparing measures to lay before the general assembly. These councillors* of

* In the functions of these *conseillers* there was originally nothing analogous to those of *counsellors* in modern courts of justice, but

the king were divided into two classes, namely, councillors *éminens* or *principaux* (who were always high personages of the state), and councillors *ordinaires*, or *inférieurs*. In their collective assembly they were called *Palais du Roi*, or *la Cour de Justice*, and possessed an extensive jurisdiction.

The *Palais du Roi* was quite distinct from his *cour*, properly called; and the officers of his *cour* or *maison*, from the officers of his *palais*.

The *Cour du Palais* continued much the same under the earliest kings of the third race, but it then became more stationary, being usually resident at Paris. Under Louis VI. it took the name of *Suprême Cour Royale*.

This was the permanent tribunal of the state, before which causes of every nature were decided; but those in which the barons or grand vassals were interested could not be tried, except the court was completed by the presence of the councillors *éminens;* and as these high personages did not generally reside at court, a great number of important causes were obliged to stand over to the *plaid général* of the Champ de Mars, to be decided, not by the entire assembly, but by the councillors *éminens*, who did not fail to be there, and whose presence was necessary to give validity in the same causes when judged by the *Cour du Palais*.

As the feudal lords multiplied and became more independent, the power of this court was gradually diminished, till at length its functions were limited to examinations previous to the trial of important causes, to the decision of incidental questions, and the trial of unimportant affairs between persons of the middling class.

These variations in the attributions of the royal court

they were thus styled because they were members of the king's council, or privy *councillors*.

of justice originated in the principle, that a man could be tried by his peers only, at least in points affecting his property, honour, and life. In this principle is founded the institution of the peerage, which commenced under Philip Augustus, and which gave greater stability and permanency to this supreme tribunal.

This illustrious body was originally composed of six ecclesiastical and six lay peers, all of whom were officers of the crown. The former were the archbishop of Reims, the bishop of Langres, and the bishop of Laon, *ducs-pairs;* and the bishops of Beauvais, Noyon, and Châlons-sur-Marne, *comtes-pairs.* The six lay peers were the dukes of Burgundy, Normandy, and Guyenne; and the counts of Flanders, Toulouse, and Champagne.

It was the duty of these peers to assist at the coronation of the kings of France, and in this quality Henry II., king of England, came in 1179, as duke of Normandy, to be present at the coronation of Philip Augustus. Philippe de Champagne, archbishop of Rheims, assisted by the bishop of Langres, anointed the king; the bishop of Laon carried the *sainte ampoule;* the bishop of Beauvais bore the royal mantle; the bishop of Noyon held the sash or baldric; and the bishop of Châlons carried the ring. The duke of Burgundy carried the crown; the duke of Normandy, the first square banner; the duke of Guyenne, the second banner; the count of Toulouse, the spurs; the count of Flanders, the royal sword; and the count of Champagne, the banner or ensign of war.

From this modification of the royal court, it became competent to try the barons and peers themselves, without excluding the other councillors, provided that the court was *suffisamment garnie de pairs.*

In 1302, the court acquired an additional degree of stability by an ordinance of Philippe-le-Bel, which appointed

two presidents to be chosen from the prelates or principal lay councillors; and it is remarkable, that whenever these *personnages éminens* presided, the court took the name of *Parlement,* a term signifying assembly.* The duration of this assembly was two months; when that term expired the presidents withdrew, and the tribunal was no longer *Parlement,* but took the name, sometimes of *cour des enquêtes,* at others of *cour des requêtes.* By the same ordinance, *Parlemens* were created in several other cities of France.

Previous to the decree of 1302, an ordinance was issued by the same prince in 1291, to fix the interior organization of his court of justice, according to which it was to consist of a court or chamber *des plaids* (called also *la grande chambre,* and *la grande voûte,* and since Louis XII., *la chambre dorée*), two chambers *des requêtes,* and one chamber *des enquêtes.*

In the first chamber *des requêtes* were five members of the king's council, and three only in the second. In the chamber *des enquêtes* were eight members of the council, half clergy and half laymen, who sat alternately. The number of members of the chamber *des plaids* was not fixed.

In 1304, we find that the chamber *des plaids* consisted of thirteen ecclesiastics, and an equal number of laymen, exclusive of the two prelates, or the two lords of the court appointed by the king to preside. The two chambers *des requêtes* had then each five members, and in the chamber *des enquêtes* a bishop always presided. Upon the establishment of the *Parlement* of Toulouse, one of the chambers *des requêtes* was suppressed. That which was left was composed of only four *maîtres;* it was thus

* In the ordinance itself the following explanation is given :— "that is, an *assemblée,* a *pourparler* of judges or other persons."

that the members of this chamber and that *des plaids*, or the *grande chambre*, were called; whilst those of the chamber *des enquêtes* were named *jugeurs* and *rapporteurs*.

This order was observed till 1319, when Philippe-le-Long reduced the number of the clergy in the grand chamber to eight, but left twelve laymen besides the chancellor. In creating a second chamber *des enquêtes*, he appointed for the two chambers twenty clerical, and thirty lay councillors, of which sixteen were *jugeurs*, and the rest *rapporteurs*. He also established the chamber *des requêtes du palais*, which at first consisted of only five members, three clerical, with the title of *maîtres*, and two laymen, called *messires*.

From that time, and even from 1318, there were at least two laymen of the grand chamber invested with the title of president, and there were three in 1342.

As the quality of the president determined the competency of the court, in 1320 an ordinance was issued which made the *Parlement* perpetual, by appointing a grand president to sit for the year, except during the vacation. Thus definitively organized, the *Parlement* possessed all the prerogatives belonging to it as the king's court of justice and the king's council, but none of those which appertain to parliaments, considered as the general representative assembly of the nation.

In 1331, we find mentioned for the first time the *procureur-général*. *Avocats-généraux* were created at the same time for his auxiliaries.

To these *Parlemens* the kings of France very often went in person. From Philippe de Valois to Charles VI. it was customary, at the end of each session, for the presidents and ten members of the council, appointed by the king, to draw up lists for the composition of the ensuing

Parlement; but during the troubles that agitated the kingdom in the reign of the latter monarch, the actual presidents and councillors took upon themselves to continue in their functions.

Notwithstanding this innovation, however, it was customary to nominate three candidates for a vacant office; out of whom the king selected the person he thought proper.

In 1464, Louis XI. gave permission to the councillors of the *Parlement* of Paris, to sit in all the other *Parlemens* and courts of the kingdom; but the members of the other *Parlemens* could not sit in that of Paris, with the exception of the councillors of the *Parlement* of Toulouse, who were invested with this privilege.

Louis XII., in 1499, obliged those who had a vote at the election of a councillor, to swear by the Gospel, before the chief president, that they would choose the most capable.

According to ancient custom, all the presidents and councillors of the chambers rose gradually, in case of vacancy, by decease.

It was Francis I. who introduced the purchase of seats. The remonstrances fruitlessly made by the *Parlement* upon this subject, under the reign of Francis, were renewed by the states of Orleans in 1560, and by the assembly of the *notables* in 1583, with as little success. Elections having been long abolished, and the vacant places being at the king's disposal, the number of laymen exceeded that of the clergy. At length, in 1589, Henry III. fixed the number of the latter at forty, including the presidents *des enquêtes.*

Francis I., who introduced great innovations into the *Parlement,* rendered perpetual the *tournelle,* which, in 1436, was erected into a distinct chamber for crimes not

capital; he also confirmed the chamber *des vacations*, created in 1405, by Charles VI. and maintained by an ordinance of Louis XII. in 1499.

In 1521, Francis I. created a new chamber, which was called the third chamber *des enquêtes;* but in this he met with great opposition from the *Parlement.*

In the grand chamber there were, besides the chief president, nine presidents *à mortier,* twenty-five lay councillors, twelve clerical councillors, three advocates-general, and a *procureur-général.* The five presidents last elected officiated at the *tournelle,* and the lay councillors officiated there half-yearly; but the clerical councillors never quitted the grand chamber to go to the *tournelle,* except in certain cases, when the *tournelle* and the grand chamber were united.

The *tournelle* was composed of five presidents *à mortier,* six lay councillors of the grand chamber, and two from each of the *enquêtes.*

The three chambers *des enquêtes* were each composed of two presidents and sixty councillors.

That *des requêtes du palais* had two presidents and fourteen councillors.

The chamber *des requêtes de l'hôtel* was composed of masters *des requêtes,* and took cognizance of the causes of privileged officers.

Francis I. having thus determined to model the *Parlement* at his pleasure, a fourth chamber *des enquêtes* was created in 1543, with eighteen councillors and two presidents.

In the same year, this monarch created the chamber *du conseil,* for the expedition of suits, the delay of which caused the ruin of many families. It was composed of two presidents, who were members of the *Parlement,* and

twelve councillors, four of whom were ecclesiastics and eight laymen. Francis I. declared the two presidents equal in degree and authority with all the others of the *Parlement*, and that, like them, they should rise in their turn.

Henry II., son and successor of Francis I., ordained by an edict issued at Compiègne in 1554, that no persons should be eligible to become councillors of the *Parlement* till they had attained the age of thirty, and had given decisive proofs of their virtue and capacity. By the same edict it was decreed, that the *Parlement* should be assembled half-yearly, and that all the chambers united together should form one body.

At each sitting of the *Parlement* eighteen members were required to be present, as well presidents as councillors.

In 1557, Henry II. published another edict, by which he revoked all the provisions of the former one, and decreed that the *Parlement* should be divided into seven chambers, namely, the *grande chambre*, the *conseil*, the *tournelle*, and four chambers *des enquêtes*, and that all processes should be carried on as though no edict had been issued.

In 1568, Charles IX. created a fifth chamber *des enquêtes;* and in 1597, Henry IV. established the chamber *de l'Édit*, to try the suits of protestants. This was suppressed by Louis XIV. in 1669, in whose reign the *Parlement* of Paris was composed of seven chambers, viz. the *grande chambre*, five chambers *des enquêtes*, and the *tournelle*.

In the grand chamber were the *premier président* and three *présidens-à-mortier*, ten clerical councillors, and sixteen lay councillors. Princes, dukes, and peers, the chancellor, the keeper of the seals, the councillors of state,

four *maîtres des requêtes,* the archbishop of Paris, and the abbot of Saint Denis, had also seats in it.

A branch of this supreme court of justice was the *parquet de messieurs les gens du roi;* the establishment of which was ancient, and consisted of a *procureur-général* and two *avocats-généraux du roi.* These three law officers were commonly called *les gens du roi,* and the place where they held their sitting, the *parquet.* The office of the *procureur-général* was one of the most important in the kingdom.

There were other officers of the *Parlement,* such as the *premier huissier,** *greffiers,*† notaries, secretaries, and *huissiers servans.* These officers always walked before the presidents, the councillors, and the *gens du roi,* in processions.

The costume of the members of the *Parlement* varied according to their rank and quality. The princes of the blood, the lay peers, and the governor of Paris, went to parliament in coats of cloth of gold, or velvet, or of black cloth, with a mantle over them; they had velvet hats adorned with plumes, and also wore swords. The dress of the ecclesiastical peers was a *rochet,* and a robe of violet-coloured satin, trimmed with ermine.

The presidents *à mortier* wore scarlet mantles trimmed with ermine, and *mortiers* of black velvet.§ The chief president had two bands of gold lace upon his *mortier,*

* *Huissiers*, or ushers, were formerly called *gardes-portes*. *Huy*, in the dialect of Picardy, signifies a *door;* whence *huissier.*

† Registrars.

§ The *mortier*, or cap worn by the presidents, indicated that, in their origin, they were barons, because it formed part of the costume of noblemen with that title. In heraldry the *mortier* is still the coronet of a baron.

the others had but one. The councillors, advocates, and the *procureur* had scarlet robes, and for their heads red hoods furred with ermine. The registrar in chief wore a red robe with a kind of hood (*épitoge*); this robe was also worn by the criminal registrar, the four secretaries of the court, and the chief usher. The latter was distinguished by a cap of cloth of gold, furred with ermine, and enriched with pearls. The serving ushers had gowns of black serge, and square caps. These costumes underwent very little change from their first origin.

The jurisdiction of the *Parlement* of Paris extended over more than twenty provinces of ancient France.

After two months' vacation, the *Parlement* made a solemn entry into the court every year, on the day after the feast of Saint Martin. An altar, dedicated to Saint Nicholas, was erected in the *grande salle*, where was celebrated a mass *du Saint Esprit*, called also *messe rouge*, because the presidents and councillors attended in red gowns. *Messieurs les gens du roi* then took the oaths. In this ceremony the judges saluted each other by making curtseys. The mass *du Saint Esprit* is now celebrated on the day preceding the opening of the session of the Chambers.

The *Parlement* of Paris bore the title of *cour souveraine et capitale du royaume*. For a long period this court exercised the high police over the inhabitants of its vast jurisdiction. It had the power to withhold its sanction from the ordinances, edicts, letters, etc. of the king, by refusing to enregister them, which rendered them of no effect. This power was more particularly exercised after the introduction of the purchase of seats by Francis I. The members of the *Parlement* being then proprietors of their offices, and no longer paid by the crown, evinced more independence in their decisions, and became a political power in the state which frequently balanced that of the mo-

narch. Between these two powers, they not being separated by well-defined limits, frequent struggles took place, in which the monarchial power always came off triumphant, but not always with credit.

—When a refusal to enregister defeated the despotic projects of the king or his ministers, the monarch had recourse to the extreme measures called *jussions, lits de justice,* and *exils;* and as the resistance of the *Parlement* was often founded on the public good, the odium of tyrannical laws which the *Parlement* refused to enregister fell upon the ministers and the court, while the glory attached to courageous resistance belonged to the *Parlement.*

In 1771, Louis XV., or rather the chancellor Maupeou, exiled the *Parlement* of Paris to Troyes, and substituted for it a *conseil supérieur.* All France was in consternation, and writings for and against the measure were circulated far and wide. This revolution in the magistracy was then considered one of the most criminal attacks ever made upon established institutions. In 1772 the *Parlement* was recalled, and when dissolved in 1790, no complaint was made by the public, who scarcely seemed to notice it.

The following singular ceremony is related by Sauval :—

" The dukes and peers," says that writer, " though they were princes, or even *fils de France,* the kings and queens of Navarre, etc. were formerly obliged to present roses to the *Parlement* in April, May, and June. The origin of this ceremony is unknown, and we are nearly as ignorant of the mode in which it was conducted. All that we know for certain is, that the peer who was called to perform this ceremony strewed roses, flowers, and odoriferous herbs, in all the chambers of the *Parlement,* and entertained the president, the councillors, and even the registrars and ushers, with a sump-

tuous breakfast. The peer then proceeded into each chamber, having a large silver basin carried before him, containing as many *bouquets* of roses, pinks, and other natural or artificial flowers, as there were officers, with a like number of chaplets, composed of flowers, and bearing his arms. He then had an audience in the grand chamber, and afterwards attended mass with the whole *Parlement*. During the entire ceremony, except at the audience, there was a concert of hautboys, with which also the presidents were serenaded before dinner. It must be observed, moreover, 1. that the under clerk of the registrar was entitled to *his bouquet;* 2. that the *Parlement* had its *bouquet* maker, called *rosier de la cour;* and 3. that the peers must buy of him all those of which their presents were composed. The presentation of the roses was made generally by all persons who held peerages within the jurisdiction of the *Parlement* of Paris."

"In the reign of Francis I. there was a dispute," says Hénault, "between the duke de Montpensier and the duke de Nevers, respecting the presentation of roses to the *Parlement*. It was ordered that the duke de Montpensier should present them first, as a prince of the blood, although the duke de Nevers was a more ancient peer."

Among the royal princes who performed this ceremony, are enumerated the dukes de Vendôme, de Beaumont, d'Angoulême, and many others. Henry IV., whilst king of Navarre, made it appear to the *procureur-général* that neither himself nor any of his predecessors had failed to perform this duty. It entirely ceased in the seventeenth century, but at what period cannot be precisely determined. It is supposed to have been during the ministry of cardinal Richelieu.

2. *Le Grand Conseil.*—We have shewn that the *Parle-*

ment was a deputation of the king's councillors, divided into chambers on account of the multiplicity of business, each of which took cognizance of a certain species of affairs. The *Parlement* was not the supreme or grand council of the king; but the members of the *Parlement*, being always king's councillors, had seats in the grand council by the same title as its other members.

This council possessed supreme authority in every thing that concerned the king's domains, his finances, and the police of his towns. Upon all points not of general interest, they could make any regulations they pleased. The king and council had also power to adopt such measures as they considered expedient to secure the execution of justice. They likewise expounded the laws, always adhering to mere explication, and never legislating.

The union of the great baronies to the crown rendering the king immediate lord of the provinces, the administration of justice was of right vested in the person of the monarch; and the baronial courts being thereby abolished, it was necessary to supply their place. This was done by the appointment of councillors, as for the *Parlement* of Paris, and the court thus formed assumed different appellations, as the *échiquier* of Normandy, the *grands jours* de Troyes, and the *Parlement* of Toulouse. The successive creation of *Parlemens* had in all instances the same origin. They were placed under regulations, and became sovereign and permanent courts.

The grand council, presided by the king, was always competent to all the acts of its jurisdiction, whatever were the number of councillors present, or whatever were their rank, its competency emanating exclusively from the presence of the king.

Charles VIII. was the first who gave a permanent cha-

racter to this council. Louis XII. confirmed it, and increased the number of its members. At various subsequent periods its jurisdiction was augmented.

From its origin, the chancellor was sole chief and president of this body, under the king.

In later times of the monarchy, the grand council consisted of — 1. Eight masters of requests, who were also presidents by commission for four years. 2. Ancient honorary presidents, whose offices had been abolished. 3. Honorary councillors, the number of whom was not fixed. 4. Fifty-four councillors, divided, as well as the foregoing officers, into two half-yearly sections. There were, besides, two advocates-general, a *procureur-général*, and twelve substitutes; a registrar in chief, several other registrars, five king's secretaries, a treasurer, comptrollers, *procureurs*, ushers, and subaltern officers. All these officers enjoyed several privileges, especially that of *commensaux* (messmates) with the king's household. The state costume of the members of the grand council was a robe of black satin.

This body being the only one of the kind, took for its motto : *Unico universus.* It held its sittings at Paris in various places, especially at the Louvre, the convent of the Augustins, and in the cloister Saint-Germain-l'Auxerrois. At length it was established in the hotel d'Aligre, rue Saint Honoré, where it remained till its abolition in 1789.

3. *La Chambre des Comptes.*—This court, which had existed from an early period, was declared stationary at Paris by an ordinance of Saint Louis. At its first institution, it was composed of two presidents (one an ecclesiastic and the other a layman), and five masters, three of whom were clergymen. The *auditeurs des comptes* were not instituted till the time of Philippe de Valois.

The *Chambre des Comptes* was ever distinguished by

the confidence of the kings of France, who conferred upon it many privileges. It ranked immediately after the *Parlement*, and the members of it, in addition to nobility of the highest degree, were *commensaux* with the king's household, and enjoyed exemption from tithes, manorial duties, public charges, etc.*

By an ordinance, dated 1460, it appears that the king frequently presided.

The principal object of this court was to superintend the administration of the finances and the domains of the crown under the controul of the grand council.

At a later period this court consisted of a chief president, twelve ordinary presidents, seventy-eight masters, thirty-eight correctors, eighty-two auditors, an advocate and a *procureur-général*, registrars, clerks, comptrollers of the register-book, ushers, etc. The officers served half-yearly; except the chief president, the *gens du roi*, and the registrar in chief, whose service was perpetual. A half-yearly meeting was held to enregister edicts and declarations of great importance, to elect officers, etc. For the ordinary service, the chamber was divided into two sections.

The highest personages of the kingdom considered it an honour to be chief president of this chamber. Several chancellors of France filled this office. Under Louis XI. Pierre Doriole was chancellor of France, and president of the *Chambre des Comptes*. This magistrate enjoyed many privileges, and had the custody of the treasure† of the Sainte Chapelle.

The costume of this court was as follows:—The presidents wore black velvet robes, with hoods furred with

* See contest between the *Parlement* and the *Chambre des Comptes* for precedency, Vol. I. pp. 16, 17.

† So the relics, etc. were called.

ermine, and square caps. The masters of accompts, the advocates, and the *procureur-général* had satin gowns. The correctors and registrars wore damask gowns. The auditors had gowns of silk. The chief usher had a silk mantle, and a velvet cap; and the other ushers, short mantles of black serge, camlet caps, and wands.

The *Chambre des Comptes* occupied a spacious building within the enclosure of the *Palais*, nearly opposite the Sainte Chapelle. It was erected in 1504, by Jean Joconde, a Dominican friar, and presented an elegant gothic front enriched with delicate ornaments. Five statues, in niches, represented Louis XII. attended by the four cardinal virtues. This edifice was destroyed by fire in 1737, and the present structure, after the designs of M. Gabriel, was then commenced. Until 1740, when the latter was completed, the *Chambre des Comptes* held its sittings at the convent of the Grands Augustins.

To the *Chambre des Comptes* has succeeded the *Cour des Comptes.**

4. *La Cour des Aides.*—There were always officers in France to superintend the *aides* or subsidies, which were levied from time to time, according to the necessities of the state. They do not appear, however, to have been formed into a regular body or court till 1355, when king John issued an ordinance creating superintendants-general, receivers, collectors, etc.

Henry II., in 1551, created a second chamber of the Court of Aids, and confirmed and augmented its jurisdiction.

Louis XIII., by an edict in 1635, established a third chamber, and created twelve councillors. In later times the Court of Aids was composed of a chief president, nine other presidents, fifty-two councillors, an indefinite number of honorary councillors, three advocates-general, a

* See page 111.

procureur-général with four substitutes, five king's secretaries, two registrars in chief, etc.

The costume of the chief president, upon occasions of ceremony, was a robe of black velvet, with a hood of the same, lined with ermine. The councillors, *gens du roi*, and registrars, wore red gowns with long black hoods.

The *Cour des Aides* was equal in dignity to the *Parlement* and the *Chambre des Comptes*, being inferior only in time of creation. It received appeals, both civil and criminal, concerning the aids and every thing relating to subsidies and taxes.

Under Charles VII. this court held its sittings in a building by the side of the low chapel near the *Chambre des Comptes*. This place being inconvenient, Louis XI. granted it, in 1477, the rooms in the *Palais* called *chambres de la reine*, where the second and third chamber, the hall and chapel of this court, were established; the first chamber still remained in the old building, a door of communication having been opened between that edifice and the other rooms. This first chamber was demolished in 1620, and rebuilt upon the same spot. The *Cour des Aides* was abolished in 1789.

5. *La Cour des Monnaies.*—From the earliest period of the French monarchy there were three *généraux maîtres des monnaies*, to take cognizance of all affairs relating to the coin of the realm. For a long time, these officers formed one body with the masters of the accounts, and the treasurers-general of France; but they were separated from them about the year 1358, and the *Chambre des Monnaies* was established; the latter, however, was not erected into a supreme court till 1551, when Henry II. gave it the power of judging, without appeal, all civil and criminal matters respecting the coin of the realm.

This court was composed of nine presidents, thirty-six

councillors, a *procureur-général*, two advocates-general with two substitutes, a registrar in chief, and eighteen ushers. There were also a *prevôt des monnaies*, for the execution of the sentences of the court, with a lieutenant, three *exempts*,* and forty archers.

The officers of this court wore a particular costume at all public ceremonies, and walked immediately after the *Cour des Aides*.

The *Cour des Monnaies* has not been abolished, but established upon a different footing. Its affairs are transacted by five administrators.

6. *La Chancellerie.*—The chancery of France is as ancient as the monarchy. Under the kings of the first race the chancellor was called *référendaire*, from *referre*, because it was the office of the person invested with this dignity to carry to the king petitions, addresses, or letters from the governors of the provinces. The name chancellor is derived either from the verb *cancellare*, to draw lines across, because the chancellor drew his pen over any acts, edicts, regulations, or ordinances which were contrary to equity, or prejudicial to the state; or from *cancelli*, which signifies bars, because in ancient times the chancellors received papers, and delivered their judicial decisions, through bars or gratings.

The chancellor was always one of the chief officers of the kingdom, being the supreme head of justice under the king. Michel Le Tellier, who was chancellor under Louis XIV., is said to have been the hundred and twenty-third chançellor, keeper of the seals, from the time of Clovis.

In extraordinary ceremonies, as when the king made his entry into the capital, the chancellor and his officers appeared in full costume, and took precedence of the *Parlement*.

* An officer corresponding to a constable.

The seals were carried in a coffer of silver gilt, covered with a napkin of cloth of gold, fastened with cords of violet silk and gold.

The chancellor was always preceded by two guards of the *prevôté de l'hôtel*, and wore a robe of cloth of gold, and a hat of black velvet, with a broad gold binding and band.

In 1789, the chancery was abolished.

7. *La Chambre du Domaine et du Trésor.*—In 1496, Charles VIII. appointed an officer with the title of *conseiller au trésor*, the number of whom was increased to eight, by Francis I. They formed a court, with a lieutenant-general, and had jurisdiction in the first instance in every thing relating to the royal domains, and king's dues within the district of Paris. This court was suppressed by Louis XIV., in 1693.

8. *La Connétablie et la Mareschaussée.*—The title of *connétable* came into use in France under the second race of kings. It was derived from *comes stabuli*, count of the stable; but under the third race, this officer rose so much above all the other dignitaries of the crown, that he was the chief of the armies of France, next to the king. All persons in the camp, even the princes of the blood, rendered him obedience. The custody of the king's sword was committed to him, which he received unsheathed, being obliged to do liege-homage with it. Louis XI., who craftily abolished whatever might weaken the royal authority, suppressed the office of *connétable*, having first caused Louis de Luxembourg, who held it, to be beheaded for high treason. Charles VIII. re-established it, and gave it to John, second duke of Bourbon. In 1515, Francis I. gave it for some time to Charles, third duke of Bourbon; but it was totally suppressed by Louis XIII. in 1627. The last *connétable* was François de Bonne, duc de Lesdiguières, who died in 1626.

From that time the functions of the *connétable* were united to the offices of the marshals of France, who originally were only the *écuyers du roi* (king's grooms or equerries), or the lieutenants of the *connétable.* According to their first institution, these marshals were obliged to conduct the advanced-guard, to reconnoitre the enemy, and encamp the army in proper places. But it afterwards became a considerable dignity in the realm, dependant solely upon the crown. The marshals of France were generals *ex officio* of the king's armies. After the decree of Philip de Valois, in 1329, they always took an oath before the king when they received the *bâton*, which was the badge of their office, and this oath they repeated before the *Parlement* of Paris. They were a sort of associates to the *connétable*, and, from 1356, had their seat of justice at the famous *table de marbre* in the *Palais,* where they judged every sort of cause connected with war and the profession of arms.

This tribunal was abolished in 1789.

9. *L'Amirauté.*—The rank of admiral was one of the highest in the kingdom, and never conferred on any but persons of the first quality. The admiralty, from which there was no appeal, was also held at the *table de marbre* in the *Palais.* In 1789 it was abolished.

10. *La Jurisdiction des Eaux et Forêts.*—From time immemorial there were in France officers by the title of *prevôts et grands maîtres des eaux et forêts;* but they did not form a regular court till the year 1384. They were continued successively till 1575, when Henry III. suppressed the office of *grand maître,* and created six *grands maîtres enquéteurs* and *généraux réformateurs des eaux et forêts;* to these he afterwards added other officers, and appointed their jurisdiction at the *table de marbre.*

This court was abolished at the revolution, and after-

wards re-established under the title of *Administration des Forêts.*

11. *Le Bailliage du Palais.*—The person who was the *concierge* or keeper of the *Palais* had great privileges. Among others, he administered justice *moyenne et basse* over the whole extent of the *Palais*, the *Marché Neuf*, the *Isle du Palais*, and the faubourg Saint Jacques, because the *gardes du corps* and other officers of the king lodged there. But when the question was of corporeal punishment, in execution of sentences pronounced by this officer, the criminal was committed into the hands of the *prevôt de Paris*, which was done outside the *Palais;* or, if he was an ecclesiastic, into the hands of the *official*, or other ordinary clerical judge. This was confirmed by a decree in 1562. The court of the *bailli* was held in the grand hall of the *Palais*, and there was no appeal from its decisions but to the *Parlement.* By the creation of the new *Châtelet*, in the reign of Louis XIV., the jurisdiction of the *bailli du Palais* was limited to the space called *la Salle et Galeries du Palais*, and in 1789 it was entirely abolished.

12. *La Prevôté de l'Hôtel.*—The *grand prevôt de l'hôtel* had sole cognizance of all matters regarding privileged tradesmen, and passed judgment, without appeal, upon all offences committed by those in the suite of the court. He had the power of granting licenses to a certain number of tradesmen, who were called *privilégiés suivans la cour;* and also of taxing the bread, wine, meat, and other provisions necessary for the subsistence of the court.

The *prevôt* had under him two *lieutenans de robe longue*, and four *de robe courte.* The Prevoté was abolished in 1791.

13. The *Châtelet.*—The institution of the tribunal of the *Grand Châtelet* was very ancient. Saint Louis, in order to prevent the injustice which was committed at this

tribunal, issued an ordinance in 1254, in which he declared that the office of *prevôt* of Paris, who was *chef de la justice et de la police*, should no longer be obtained by purchase, but should be given to an honest man who would administer justice with equity. It is said, that Saint Louis himself used to hold pleas in the Châtelet, and that the canopy which remained in the civil chamber above the president's seat, was preserved there because that monarch had several times held audiences under it.

By an ordinance of Philippe-le-Bel, in 1300, the number of notaries belonging to the Châtelet was reduced to sixty. In 1302, the same monarch created for this court eighty *sergens à cheval*, eighty *sergens à pied*, and a considerable number of judges, called *auditeurs*, whose office it was to examine witnesses.

Louis XIV., in 1674, created a second tribunal or new Châtelet, and suppressed the following jurisdictions or courts:—

The *bailliage* of the abbey of Saint-Germain-des-Prés, which extended over the whole faubourg Saint Germain, and over the faubourg Saint Jacques, as far as the end of the Pont Saint Michel.

The *bailliage* of Sainte Geneviève, which extended over the parish of Saint-Étienne-du-Mont, and that of Saint Médard, in the faubourg Saint Marcel.

The *bailliage* of Saint Victor, extending over the faubourg Saint Victor, and the parish of Saint-Nicolas-du-Chardonnet.

The *bailliage* of the Temple, extending to the Échelle du Temple, and over great part of the Marais.

The *bailliage* of Saint-Martin-des-Champs, which had jurisdiction over the parish of Saint-Nicolas-des-Champs.

The *bailliage* of Saint Marcel, extending over the parishes of Saint Martin and Saint Hippolyte, in the faubourg

Saint Marcel, and the parish of Saint Hilaire, in the University.

The *bailliage* of Saint-Antoine-des-Champs, which included the whole faubourg of that name, and the village of Croix-Fontaine.

The *bailliage* of Montmartre, for the village of that name.

The *bailliage* of Saint Éloi, near the *Palais*, which extended over the circuit of that priory.

The *bailliage* of Saint Lazare, which exercised justice over the faubourgs of Saint Denis and Saint Martin.

The *bailliage* of Saint Benoît, which had jurisdiction over its own cloister, fifteen streets in Paris, the village of Clichy, and some other villages in the environs.

The sittings of the new Châtelet were held in the apartments of the abbot of Saint-Germain-des-Prés, till the building destined for them near the old Châtelet was completed.

The officers of the two Châtelets were in continual service. The thirty-four councillors, who served in each, were fixed and permanent; but the civil lieutenants, those of the police, the *lieutenans-criminels*, and the *lieutenans-particuliers*, as well as the *procureurs* and advocates of the king, were changed annually, and served alternately in one Châtelet or the other. The jurisdiction of these two courts was divided by the river. All on the side of the Louvre and the arsenal was within the jurisdiction of the old Châtelet; and all on the side of the university belonged to the new. The *Isle du Palais*, and that of Notre Dame, with the houses on the bridges, were within the jurisdiction of the new Châtelet.

Besides the officers above-mentioned, there were two hundred and thirty *procureurs au Châtelet*, and *juges-auditeurs*, who assisted at what were called *les basses*

auditoires, and could only judge matters purely personal to the amount of fifty livres.

In 1684, the old Châtelet and the new were united, so as to form one court, comprehending several divisions.

The court of the Châtelet, at the revolution, when it was suppressed, was presided by the *prevôt,* the civil lieutenant, the lieutenant-general of police, and two *lieutenans-particuliers.* It had, moreover, fifty-five councillors and ten honorary councillors, and was divided into four sections: viz. *l'audience du parc civil, l'audience du présidial,* the *chambre du conseil,* and the *chambre criminelle.*

Over the door of the latter chamber was the following fine distich, by the poet Santeuil:—

Hic pœnæ scelerum ulterius posuêre tribunal,
Sontibus undè tremor, civibus undè salus.

In public ceremonies the officers of the Châtelet ranked next the *Cour des Monnaies.*

The officers of the Châtelet used to celebrate, on Trinity Monday, a *fête* or cavalcade called *la montre.* The procession was opened by martial music, then followed persons bearing military emblems and the hand of justice; eighty ushers, or sergeants, on horseback, and one hundred and eighty sergeants, with wands, preceded by trumpets, etc. and bearing their symbols of honour. These were all dressed in short coats of different colours. Next came one hundred and twenty *ushers-priseurs,* and twenty ushers *audienciers,* wearing their *robes de palais;* twelve commissaries of the Châtelet, in gowns of black silk; one of the advocates of the king, one of the *lieutenans-particuliers,* and the civil lieutenant. The latter were distinguished by red gowns. The procession was closed by the registrars and ushers.

This cavalcade proceeded successively to the chancellor,

the chief president, the *procureur-général*, and the *prevôt de Paris*. This custom continued down to the time of the revolution.

The building in which the court of the Châtelet was established was an ancient fortress, at the northern extremity of the Pont au Change, the origin of which is unknown. Some historians suppose that it was built by Julius Cæsar as a gate to the city, and that tribute was paid there to the Roman emperors. The only grounds upon which this opinion rests are, that it contained a room called *Chambre de César*, and that Corrozet states that towards the end of the sixteenth century, there was above the door of a *bureau*, the following inscription on a marble tablet: Tributum Cæsaris. Corrozet, who is cited as an authority in the second instance, makes no mention of the *Chambre de César*, and with regard to the inscription, he states that it was in French, and adds: "*quelques hommes vivans disent avoir vu écrit sur un treillis près de la porte du châtelet:* Ici se payait le tribut de César," most probably in allusion to the Scriptural injunction: "Render unto Cæsar the things that are Cæsar's."

The earliest record in which the Châtelet is mentioned, is a charter of Louis VII., dated 1147. It is also certain that under the reign of that monarch, it was the residence of the *prevôt* of Paris. Upon the enclosure of Paris, by Philippe Augustus, the walls of the city being carried to a great distance beyond the Châtelet, the latter became useless as a fortress, and probably was soon after converted into the court of justice of the *prevôté* of Paris.

The Châtelet was rebuilt by Charles V., but in 1460 it had fallen into such a state of dilapidation, that the sittings of the court were held at the Louvre. The repairs were carried into execution so slowly, that it was not till 1506

that the court returned to the Châtelet. In 1657, new repairs being necessary, the court held its sittings at the convent of the Grands Augustins.*

In 1684, nearly the whole of the Châtelet was rebuilt by order of Louis XIV., the only part of the ancient edifice remaining being some old towers, under which was a narrow, dark passage, from the Pont au Change to the rue Saint Denis. The building was entirely taken down in 1802.

This demolition was of great advantage to the neighbouring streets, as, instead of narrow, unwholesome alleys, an open, airy *place* has been formed, in the midst of which is an elegant monumental fountain, called *la Fontaine du Palmier,* or *de la Victoire.*

The prisons of the Châtelet† are celebrated for the tragical events which passed in them in the time of the *Ligue,* and the faction of the Armagnacs.

Petit Châtelet.—A building situated at the southern extremity of the Petit Pont, and probably founded at the same time as the *Grand Châtelet,* as both were fortresses intended as *têtes de pont,* was called the *Petit Châtelet.*

On the 20th of December, 1296, an extraordinary overflowing of the Seine carried away two bridges and the houses upon them, together with some mills below. Boats were rowed through the streets of the *cité,* and the Petit Châtelet with several other buildings were washed away. It is probable that it was then built only of wood.

Charles V. caused it to be rebuilt with stone, in 1369, by the *prevôt* of Paris, Hugues Aubriot, for the purpose of restraining the turbulence of the scholars of the university, who were frequently in a state of insurrection.

* See vol. I., page 272.

† See *Prison of the Grand Châtelet.*

In 1402, Charles VI. appropriated this gloomy fortress * for the residence of the *prevôt* of Paris, as an honourable dwelling (*honorabilis mansio*).

It was at the passage of the Petit Châtelet that, in the time of Saint Louis, were paid the entrance duties or tolls. At that period, if a man brought a monkey to sell, he was to pay four deniers for it; but if the monkey belonged to a *jongleur* who kept it for sport, he paid nothing for it, upon condition of making it play and dance before the collector of the tolls. Thence came the proverb, *payer en monnaie de singe.* The *jongleur* also passed toll free, upon singing a verse of a song.

In 1782, this edifice, which rendered the neighbourhood dark and unhealthy, and beneath which was a narrow and dangerous passage, was demolished.

14. *L'Élection.*—King John having been made prisoner at the battle of Poictiers, in 1356, by the prince of Wales, who took him to England, a new tax of *dix deniers pour livre* was laid on all merchandise sold in the kingdom. Those employed to collect the money were called *élus*, because they were elected in each diocese; or, according to others, because they were elected by the *Trois États* to receive the money. This tax, originally levied for an extraordinary occasion, was continued under Charles VII., who formed the *élus* into regular officers, the number of whom was increased from time to time, according to the necessities of the state. The Élection of Paris was held in the *Palais*, and in public ceremonies its officers walked after the *Cour des Aides.* In 1789, the Élection was abolished.

15. *Le Grenier à Sel.*—The *gabelle* (excise), and the

* See *Prison of the Petit Châtelet.*

tax upon salt, were first levied in France under Philippe de Valois, who, on that account, was called by the English king of the Salic law. The officers of this court walked next to those of the Élection. This court has been annexed to the custom-house.

16. *Juges-Consuls.*—The jurisdiction of *juges-consuls* was created by Charles IX., in 1563, and was composed of five merchants, natives of Paris, who judged, without appeal, all law-suits to the amount of 500 francs, between merchants, their factors, and servants. Their office was elective and annual.

The first election of *juges-consuls* was in 1564, at the Hôtel de Ville. The *prevôt* and *échevins* assembled a hundred of the most considerable merchants of the six *corps de marchandises*, who, having taken an oath that they would elect conscientiously, from among themselves, five men of honour and probity, to fill these offices, one as judge and the other four as consuls, they proceeded to the election. For this purpose each merchant wrote the name of the person for whom he voted; and all these notes being put into a hat, four *scrutateurs*, chosen by the assembly, read them aloud, and the judge and consuls were proclaimed.

A few days after, they were conducted by two of the *échevins* to Christophe De Thou, chief president of the *Parlement*, and took an oath, before him and the governor of Paris, to perform the duties of their office. After this they entered upon their charge, and first sat in the hall of the *hôtel-abbatial* of Saint Magloire, in the rue Saint Denis. Some years after they removed near the church Saint Merri, to a large building purchased by the merchants for that purpose.

After the first election the following became an usage, in addition to the original forms :—Two days before an

election took place, a taper of white wax, weighing a pound, was sent to every person who had been a consul, with an injunction to appear the next day, at eight in the morning, at the church of Saint Merri, in order to attend a service with the *juges-consuls* for their deceased brethren.* The following day they also attended a mass *du Saint Esprit*, and then went to the hotel of the *jurisdiction-consulaire*, where the election took place. Being all assembled, and seated according to their rank, the *juges-consuls* going out of office addressed the assembly in these terms:—

Gentlemen,—We thank you for the honour you did us in electing us to this office, which we did not merit. If we have not performed it with the assiduity requisite, we beg the company and our *confrères* to excuse us. We also thank them for the assistance and good counsel they have given us: and if any thing has passed to cause dissatisfaction, we affectionately beg them to forget the whole, as we desire to do on our part.

After this they added as follows:—

Gentlemen,—This assembly meets annually for no other purpose than to choose a judge and four consuls in our place. For this reason, gentlemen, you will please all to lift up your hands, and swear and promise to God to make a conscientious choice of a judge and four consuls, men of worth, and capable of exercising these offices to the honour of God and the satisfaction of the public, which we beg you all, gentlemen, to do."

The *juges-consuls* bore the title of *Sire*, which formerly belonged indiscriminately to all French noblemen. Thus the Sire de Courcy, the Sire de Joinville, etc. In the 16th century it was applied only to the king and the consuls in office.

This court still exists under the title of *Tribunal de Commerce.*

17. *L'Officialité.*—This was a court in which affairs

* So the consuls going out of office were called.

were treated relative to ecclesiastical discipline. Jacques Dubreul states, in his Antiquities of Paris, that Henry Malestroit, a deacon, and *maître des requêtes*, having been convicted of impiety, was conducted through the streets of Paris bareheaded, and seated in a scavenger's cart, and was afterwards given up to the *official* of Paris, who had him placed on a ladder at the entrance of the church of Notre Dame, where he was for a long time exposed to the derision of the populace.

This court was abolished at the revolution, but has since been re-established.

18. *Justice de Notre Dame.** —The chapter of Notre Dame had, from time immemorial, the power of administering justice throughout the extent of the cloister of that church; and this right was confirmed to them in the reign of Louis XIV.

19. *Chambre souveraine ecclesiastique des Décimes.* —The collection of tithes had its origin under Philip Augustus. This prince having caused councils to be held at Paris in 1186 and 1188, to consider of means for succouring the Holy Land, the clergy granted him a tithe, which was called *la dixme Saladine*, because it was to be employed in making war against Saladin, sultan of Babylon or Cairo.

Henry III. established eight *bureaux généraux et chambres ecclésiastiques*, for the management of tithes, by a contract which he made with the clergy in 1580. The ecclesiastical chamber of Paris was composed of three

* Several other chapters, and many of the convents of Paris, had also their respective jurisdictions and prisons. Among them may be mentioned the chapters of Saint Marcel, Saint Benoît, and Saint Merri; the abbeys of Sainte Geneviève, Saint-Germain-des-Prés, Saint Victor, Saint Magloire, and Saint-Antoine-des-Champs; the priories of Saint-Martin-des-Champs, Saint Éloi, Saint Lazare, etc.

presidents, who were commonly councillors of the *Parlement*, and as many councillors as there were dioceses subject to it. This court was abolished in 1792.

We shall now notice two ancient and extraordinary institutions connected with the *Parlement* of Paris and the *Cour des Comptes*, known by the names of the *Basoche* and the *Haut et Souverain Empire de Galilée.*

La Basoche.—The *Basoche* was an association of the *clercs du Parlement.* The etymology of the name is uncertain; some antiquaries think it was derived from *basilique*, which anciently designated any building of royal foundation; and that as this association met in the *Palais*, it was thence called *basilique*, afterwards corrupted into *basoche.* However this may be, the *Basoche* is supposed to have been instituted in 1302, by Philippe-le-Bel, who gave it the title of *Royaume de la Basoche*, and ordered that it should form a tribunal for judging, without appeal, all civil and criminal matters that might arise among the clerks, and all actions brought against them. He likewise ordained that the president should be called *Roi de la Basoche*, and that the king and his subjects should have an annual *montre* or review.

This tribunal was composed of a president (*le roi*), a chancellor, a vice-chancellor, a treasurer, *maîtres des requêtes*, registrars, ushers, etc. Its audiences were held on Wednesdays and Saturdays, in the *grande chambre.* Its judgments began with this pompous preamble: *La Basoche regnante et triomphante en titres d'honneur, salut;* and terminated thus: *fait audit royaume*, etc.

The *montre*, or review of the *Basoche*, was a singular ceremony. The members of this body, on the last Saturday of the month of May, planted in the court of the *Palais* (thence called *Cour du Mai*), a lofty tree, after having thrown down that of the preceding year. On

each side of the tree were suspended their arms, which were *azure;* three inkstands, *or;* supporters, two angels. Francis I., wishing to see this spectacle, signified his desire to the *Parlement,* who, at the request of the advocate-general of the *Basoche,* granted, in 1540, two days' vacation for the fête. The king expressed his satisfaction with the ceremony, in which seven or eight hundred clerks appeared on horseback, in fine order.

An insurrection having broken out in Guyenne after the death of Francis, the king of the *Basoche* offered to Henry II. six thousand men to repress the insurgents. The king accepted the offer, and six thousand clerks set out armed for Guyenne. Their services were satisfactory, and the king granted them several privileges. Among others, they had the right of cutting down trees in the royal forests for the ceremony of the *Mai.* In virtue of this privilege, the clerks cut down annually, in the forest of Bondi, three oaks, one of which served for the Mai, and the others were sold for the benefit of the *Basoche.*

There was also allotted to them annually a certain part of the fines adjudged to the king, to the *Parlement,* and to the *Cour des Aides.* The king of the *Basoche* had also the right of coining money, but it had no currency except among his own subjects.

The revenues of this kingdom consisted of the fines above-mentioned, the produce of the two oaks, donations from the *Parlement,* and *béjaunes,* a sort of fee exacted from all the new clerks.

Under the reign of Henry III. the number of subjects of the *roi de la Basoche* amounted to nearly ten thousand; but Henry forbidding any of his subjects to take the title of king, the president of the *Basoche* was called the chancellor.

The members of the *Basoche* took upon themselves to exhibit plays in the *Palais*, in which they censured the public manners; indeed they may be said to have been the first *comic* authors and actors that appeared in Paris.* While other performers exhibited the mysteries of the Passion, the *Basochiens* acted farces and pantomimes on the large marble table in the grand hall of the *Palais*. The money given by the spectators was devoted to the expenses of the performance, and for a banquet, of which the actors and officers of the *Basoche* partook.

In the beginning of the eighteenth century, the *Basochiens* were governed by a chancellor, elected annually; and their *montre* was confined to their officers, who, dressed in red, rode on horseback through the streets of Paris, and performed pieces of music at the doors of their dignitaries, and the principal members of the *Parlement*; after which they went to the forest of Bondi, and cut down their trees, one of which they planted in the *cour du Mai*.

At the commencement of the revolution, the *Basochiens* formed a troop, the uniform of which was red, with epaulettes and silver buttons; but they were afterwards disbanded by a decree of the National Assembly.

Haut et Souverain Empire de Galilée.—The clerks of the *Chambre des Comptes* formed a tribunal, the jurisdiction of which extended over all the members of their own body. They passed judgment without appeal, gave to their tribunal the above pompous appellation, and styled their president *empereur de Galilée*. This high-sounding title was derived from their meetings being held in a small street within the jurisdiction of the *Palais*, called *Galilée*, probably because it was inhabited by Jews.

These clerks, or rather the subjects of the empire of Galilée, preceded by music, walked in procession on the

* See *Origin and Progress of the Drama*.

eve and the feast of Twelfth-day, and distributed cakes to all the members of the *Chambre des Comptes*. This ceremony was performed at the expense of that court, which, in 1552, granted 20 livres for the purpose.

In 1532 the king gave the emperor and his subjects 25 *livres parisis* for the expenses of "morris dances, mummeries, and other triumphs," which he wished them to perform in honour and for the recreation of the queen.

Henry III. dethroned the emperor of Galilée, as well as the king of the *Basoche*; and the subjects of the former were collected under a chancellor, who was elective, and had several officers under him. The fatal stroke which dissolved this empire *without* an emperor is not known. It was probably broken up before the decree of the National Assembly, which abolished all corporations.

The courts of justice in France are now comprehended in three grand divisions, viz. the *Tribunaux de Première Instance*, the *Cours Royales*, and the *Cour de Cassation*. There are besides several special courts, such as the *Tribunaux de Commerce*, the *Cour des Comptes*, and the *Officialités*, or Ecclesiastical Courts.

The *Tribunal de Première Instance* of Paris or of the department of the Seine, as well as the *Cour Royale* and the *Cour de Cassation*, holds its sittings at the *Palais de Justice*. It is composed of forty-two judges, and fourteen supplementary judges. In the former are included the president, seven vice-presidents, and ten examining judges. It is divided into seven chambers or courts, each having six judges, and two supplementary judges. Five of these chambers take cognizance of civil affairs; the sixth, those of *police correctionnelle;* and the seventh, those of *police correctionnelle* and all offences relative to the customs,

indirect taxes, excise, etc. Attached to this tribunal are a *procureur du roi*, twelve deputies of the *procureur du roi*, a registrar in chief, and seven other registrars. The advocates of this tribunal are licentiates in law, and are sworn into office before the *Cour Royale.*

The *Cour Royale* of Paris is composed of a chief president, five presidents, fifty counsellors, and twelve *conseillers auditeurs.* It has also a *procureur-général du roi*, four advocates-general, eleven deputies, and a registrar in chief, who appoints as many registrars as are found necessary. The court is divided into five chambers, viz. three civil chambers; one chamber of *mise en accusation* (indictment); and a chamber of appeals. Besides these five sections, there is a *Cour d'Assises,* which is divided into two sections when the number of trials renders it necessary. The chief president takes his seat in the first chamber with the president belonging to it, and has power to preside in either of the other chambers or in the Court of Assises. The *Cour d'Assises* is composed of five counsellors, who are appointed quarterly by the minister of justice or the chief president, and one of whom presides. The advocates of the Royal Court are licentiates in law, and are sworn into office.

The *Cour de Cassation* possesses a jurisdiction over the entire kingdom of France, and is invested with extensive powers. It can quash the decisions and judgments of any court or tribunal, and there is no appeal from its decrees. This court, when presided by the minister of justice, can censure the royal courts, summon the judges to render an account of their conduct, and even suspend them from the exercise of their functions.

A deputation of the Court of Cassation waits upon the king annually to indicate the points upon which experience has shewn them the defects or insufficiency of the existing

laws. This court is composed of a chief president, three presidents, and forty-eight counsellors, who are appointed for life by the king. It is divided into three sections, viz. the *Section des Requêtes*, the *Section de Cassation Civile*, and the *Section de Cassation Criminelle*. Attached to the Court of Cassation are a *procureur du roi*, six advocates-general, and a registrar in chief, all appointed by the king, and four registrars appointed by the registrar in chief. The advocates of this court, sixty in number, are also advocates of the king's council.

The *Cour des Comptes*, which takes precedence of all the other courts except the *Cour de Cassation*, holds its sittings in a building contiguous to the Palais de Justice. It takes cognizance of all matters relating to the revenue, and verifies the accounts of various public establishments, such as the hospitals, the Hôtel des Invalides, etc. For the dispatch of business, the Court of Accounts is divided into three chambers, each of which has a president and six *conseillers-maîtres*. There is likewise a chief president who takes his seat in either of the chambers.

The *Tribunal de Commerce* is held at the Cloître Saint Merri. The judges of this tribunal are nominated by the principal merchants, subject to the approbation of the king.

The *Officialité* is divided into two sections, viz. the *Officialité Métropolitaine* and the *Officialité Diocésaine*, each of which has an *official*, a *promoteur*, a *vice-promoteur*, and a registrar. Its sittings are held in the church of Notre Dame.

La Sainte Chapelle.

Upon the spot now occupied by the *Sainte Chapelle*, there originally stood a chapel dedicated to Saint Nicholas, which was erected by king Robert, and afterwards an oratory constructed by Louis-le-gros.

Saint Louis, having spent immense sums for the acquisition of various relics, which his cousin Baldwin, emperor of Constantinople, was compelled by necessity to sell, conceived both his magnificence and his piety to be interested in the erection of a suitable church for their reception. For this purpose he constructed the *Sainte Chapelle du Palais.* The buildings, erected after the designs of Pierre de Montreuil, consist of two chapels, one above the other, both of which were dedicated on the same day, in 1248; the upper one by Eudes, legate of the sovereign pontiff, in honour of the holy crown of thorns, and the cross of Jesus Christ; and the lower one by Philip, archbishop of Bourges, in honour of the Virgin. This structure, which is one of the finest edifices of the middle ages in Europe, rests solely upon slender detached columns.

The expense of this magnificent chapel was 40,000 livres, or 800,000 francs according to the present value of money. And that of the relics and their shrines 100,000 livres, equal to 2,000,000 francs of our money. Thus the Sainte Chapelle and its treasure cost the king a sum equal to 2,800,000 francs, present money.*

In the interior, on the sides of the entrance to the choir, were two altars decorated with paintings in enamel, each divided into several compartments, representing the Passion of Our Lord. At the foot of one of these pictures were full length figures of Francis I., and Claude, his queen; at the foot of the other, were those of Henry II. and Catherine of Medicis, his queen. These invaluable enamels were executed by Léonard de Limoges, after the designs of Primaticcio. Before the high altar was a model of the Sainte

* Félibien, who wrote at the beginning of the eighteenth century, estimates the expense of this chapel, including the relics and their ornaments, at three millions of francs, which, according to the present value of money, would be at least twelve millions.

Chapelle, of silver gilt, enriched with precious stones. It was the gift of Louis XIII., and executed in 1630, by Pijard. Behind the high altar was an arch of bronze gilt, called *la grande châsse*, which was approached by two small staircases, and contained all the relics purchased by Saint Louis of the emperor Baldwin, of which the following is a list :—

1. Our Lord's crown of thorns. 2. Part of the true cross. 3. A cross, called the Cross of Triumph, because the Christian emperors had it carried before them when they went to battle. 4. Some blood of Jesus Christ. 5. The cloths in which he was wrapt in his infancy. 6. Some blood which distilled miraculously from an image of Christ when struck by an infidel. 7. The chain with which Christ was bound. 8. The holy table-cloth. 9. A piece of the holy sepulchre. 10. Some of the Virgin's milk. 11. A piece of the iron of the lance which pierced the side of Christ. 12. Part of the purple robe. 13. The reed given to Christ as a sceptre. 14. Part of the sponge given him steeped in vinegar. 15. Part of the grave-clothes in which he was buried. 16. Part of the linen with which he wiped the feet of the Apostles. 17. The rod of Moses. 18. The top of the head of Saint John the Baptist. 19. The skulls of Saint Blaise, Saint Clement, and Saint Simon.

The treasury of the Sainte Chapelle contained moreover a great number of rich and curious objects; among others, a large cross of silver gilt, enriched with precious stones, and a Christ in gold : it was presented by Henry III., and enclosed a piece of the true cross; the bust of Saint Louis, of solid gold, enriched with precious stones, and supported by four angels of silver gilt; the chanter's wand, adorned with an agate-onyx, representing the bust of the emperor Titus.* There was another object still more interesting to artists, mineralogists, and antiquarians, namely, the celebrated tricoloured sardonyx, representing the apotheosis

* This bust was mistaken for the emperor Valentinian III., and silver arms were put to it; in the right hand was a crown of thorns, and in the left a Greek cross. It has since been proved to be Titus.

of the emperor Augustus: this is the largest cameo known; it is oval, nearly a foot in length, and ten inches broad. It was Charles V. who, thinking it a christian subject, gave it to the Sainte Chapelle, in 1379, after having it enclosed in a frame with some relics, and the figures of the four evangelists. It was not till the reign of Louis XIII., in 1619, that the real subject of this precious relic of antiquity was discovered by Peyresc. It has been engraved in several collections of antiquities. During the fire in the *Palais*, in 1618, this stone was unfortunately broken; it was repaired, and is now in the *Cabinet des Antiques*, at the king's library. In 1810, it was stolen from thence, in the night, but the stone, deprived of its ancient mounting, was afterwards recovered.

Saint Louis had a safe and commodious place constructed in the treasury of the chapel to deposit his library, consisting of pious books, and especially of the writings of the fathers, which he caused to be copied.

In two arched rooms, which formed part of the buildings of the Sainte Chapelle, was deposited the *trésor des chartes*, or title deeds of the crown, diplomas of the kings of France, treaties of peace and alliance, sales, gifts, exchanges, etc. Formerly, and even down to the earliest kings of the third race, the monarchs were accustomed to carry with them, in their journeys, their title deeds, their relics, and every thing valuable which they possessed. Philip Augustus, having fallen into an ambuscade which the English had laid for him at Bellefosse, between Blois and Freteval, the *trésor des chartes* became the prey of the conquerors, who transported it to England, where it still remains. Since that event, the archives have never been removed from the *Palais*, and the Sainte Chapelle.

Some time after the dedication of the Sainte Chapelle, an altercation arose between the archbishop of Rheims and

the archbishop of Sens, respecting the coronation of Mary, daughter of Henry duke of Brabant, and wife of Philip III., son and successor of Saint Louis. The ceremony was performed in the Sainte Chapelle by the archbishop of Rheims, but the archbishop of Sens maintained that the honour belonged to him as metropolitan of Paris. The consequence of this altercation was a decree, declaring that the Sainte Chapelle was, and should ever be, exempt from the jurisdiction of archbishops and bishops, and that the king, as its founder, could choose whom he pleased to perform the ceremony of the coronation.

Several French kings endowed the Sainte Chapelle liberally, after the example of Saint Louis, who established five chaplains and two *marguilliers* to perform divine service. Philippe-le-Long founded, in 1318, five prebendaries and four perpetual chaplaincies, together with the chantry.

Charles VII., being informed of the diminution of the revenues for the support of these ecclesiastics, assigned to them, in 1438, the profits and emoluments of all the *régales** which might arise from vacancies during three years; this was continued for a longer period, and Louis XI. having gone to the Sainte Chapelle, in 1465, to adore the true cross, also granted the enjoyment of this privilege.

The first dignitary of the Sainte Chapelle had originally the modest title of *maître chapelain*, then that of *maître gouverneur*, next of *trésorier*, because he was keeper of the *trésor* or relics; and afterwards of *archichapelain*. Clement V. granted him permission, in 1319, to officiate with the mitre, the ring, and other pontifical ornaments, and even to pronounce the benediction upon the people,

* The *régales* were the rights which the kings of France had to the revenues of vacant bishoprics and ecclesiastical benefices throughout the kingdom.

during processions within the bounds of the *Palais*, provided that the pope's nuncio, the archbishop of Sens, or the bishop of Paris, was not present. The pride of the arch-chaplain was so inflated by this permission, that he assumed the title of *prélat*, and in the registers of the *Parlement* we find him styled *pape de la Sainte Chapee.*

By the rules of this chapel, three clerks and a chaplain were obliged to pass the night in it, to guard the relics and the treasure. Notwithstanding this precaution, the largest piece of the true cross was stolen in the night of May 19, 1575. This robbery excited a strong sensation in Paris, and search was made to discover the stolen object and the thief. The general opinion was, according to L'Étoile, that Henry III. himself carried off the relic, and pledged it to the Venetians.

A singular ceremony was performed annually in this chapel, on the night of Good-Friday. All persons who believed themselves possessed by the devil came to be delivered from his bondage; they threw themselves into a thousand forms, and sent forth horrid cries and shrieks. The chanter, after some time, used to make his appearance with the wood of the true cross, which immediately restored order, and the convulsive motions and cries were succeeded by a perfect calm. This ceremony continued to the reign of Louis XV., and last took place in 1770.

In the lower chapel, which served as a kind of parish church for the servants of the canons and chaplains, as well as for the inhabitants of the court of the *Palais* and the persons attached to the service of the Sainte Chapelle, were interred the remains of the celebrated poet Boileau.

The spire or steeple of this chapel, a work remarkable for its boldness and lightness, having fallen into decay, was taken down a few years before the revolution. The rest of the building is now undergoing repair.

PALAIS DU TEMPLE.

The Knights Templars were so called because Baldwin II., king of Jerusalem, gave them a house near the temple of Solomon. This Order did not subsist two centuries, having been established in 1118, and abolished in 1312.

The period of the establishment of the Knights Templars at Paris is unknown. It is certain, however, that they existed in the French capital as early as the reign of Louis-le-Jeune, for in 1147 a chapter of the Templars was held at Paris, in which they assembled to the number of one hundred and thirty. Pope Eugenius III. was at their head; and the king, attended by several prelates and lords, honoured the assembly with his presence. Moreover, a deed, dated 1152, is still extant, in which the same king styles them *orientalis ecclesiæ sanctos propugnatores, venerabilem militiam, sacrosanctum ordinem.*

In the thirteenth century, the ground in Paris occupied by the Templars had become so extensive, that in several deeds it is called *villa nova templi.* Henry III. king of England, when he came to Paris, in 1254, preferred residing in the Temple to the palace offered him by Saint Louis.

This establishment of military monks was cruelly persecuted, and nearly exterminated, under the reign of Philippe-le-Bel. Villaret, and most other historians, relate that one of these knights, prior of Montfaucon, near Toulouse, and a Florentine named Noffodei (two wretches whom the grand master had condemned to perpetual imprisonment for heresy and their shameful life), informed Enguerrand de Marigni, *surintendant* of the finances, that if they were released from confinement, and provided with the means of subsistence, they would reveal secrets from which the king

might derive more advantage than from the conquest of a kingdom.

It is certain that the knights Templars had given themselves up to parade and luxury, and led an effeminate and voluptuous life. Their valour, their birth, and the glory they had acquired in so many battles, together with their immense revenues, had inspired them with a degree of pride, and a tone of independence, which no sovereign could regard but with an evil eye. Their quarrels with the bishops respecting privileges and possessions, and their constant raillery of the monks upon their idleness and pious frauds, had created them many dangerous enemies. Moreover, Philippe-le-Bel accused them of having sent money to Boniface VIII., during his quarrel with that pope, and of having held seditious discourses upon his conduct and that of his two favourites, Enguerrand de Marigni, and Barbette, *prevôt* of Paris and master of the mint.

Marigni was a tyrannical minister, who, not being able to raise new taxes, had recourse to the most pernicious of all financial measures, namely, an alteration in the value of the coin of the realm. The changes he made in the currency were so frequent, and carried to such an excess, that the populace of Paris rose, pillaged the house of Barbette, attacked the royal purveyors in the markets, besieged the king in the Temple, where he then resided, and cut off from it a supply of provisions for three days. Barbette and Marigni accused the Jews of having excited this sedition. Never was there a more haughty or implacable prince than Philippe-le-Bel; he was besides covetous, prodigal, always poor, and consequently, often blind to the means which his ministers employed to procure money. It was, therefore, not difficult to obtain his sanction to plans of vengeance, which would enrich his coffers with the spoils of the Jews.

A report was soon spread through Paris, that they had committed an outrage upon a host, had profaned the sacred vessels, and had crucified some children on Good-Friday. The credulous populace were eager to exterminate these enemies of the christian name, and they were all arrested on the same day (the 22d of July, 1306); their property was confiscated, and each Jew was allowed only enough to take him out of the kingdom.

The riches which the Templars had brought from the East, was a powerful motive to obtain credit to the depositions of the prior of Montfaucon and Noffodei. All the Knights Templars in France were arrested on the 13th of October, 1307, and a tribunal, composed of bishops and monks, was erected against them in every province. The archbishop of Sens, brother of Marigni, presided over that at Paris.

Guillaume de Nogaret, a violent and cruel man, and brother Imbert, a Dominican friar, who was the king's confessor and had the title of inquisitor, undertook to pursue the affair with all possible activity. Informations were taken on every side, and in a short time nothing was heard of but chains, dungeons, and executions. Even the remains of the dead were taken up and burned, and the ashes scattered to the wind. The lives of those who voluntarily confessed their guilt were spared, and a pension was granted them; but the rest were given up to the torture. The grand master, Jacques de Molai, sponsor to one of the king's children; Guy, commander of Aquitaine, brother to the Dauphin of Auvergne; Hugues de Péralde, grand prior of France; and another, whose name is unknown, after having appeared, first at Chinon before a council, and then at Poictiers before the pope, were brought back to Paris to repeat in public their confession of the general corruption of the Templars. These were the principal

officers of the Order, and as it was generally believed that the immense wealth of the Templars was the real cause of the persecution against them, Philippe-le-Bel hoped that this acknowledgment would tranquillize the public mind, which had become exasperated by so many terrible executions in the capital and the provinces.

The grand master, like the rest of the nobility of that age, could neither read nor write. When the deposition which he was said to have made at Chinon was read to him at Paris, he seemed greatly astonished, made twice the sign of the cross, and exclaimed, "If these commissioners were of a different profession, I know what proposal I should make to them;" but as cardinals could not accept a challenge, he added, "Well, I only pray to God that they may be ripped up alive, as the Tartars and Saracens serve liars and perjurers." Vertot says, that in order to make the grand master appear more culpable, the recorder had added some aggravating circumstances to the deposition.

The four chief officers were afterwards placed on a scaffold erected before the church of Notre Dame; the act which commuted their capital sentence into perpetual imprisonment was read, and then one of the legates made an harangue, in which he detailed the abominations and impieties of which the Templars, upon their own confession, had been convicted; and to confirm what he alleged, he called upon the grand master to repeat publicly the confession which he had made at Poictiers. The unfortunate old man, shaking his chains and advancing to the front of the scaffold, said, "Yes, I will speak; I have too long betrayed the truth. O God, vouchsafe to hear me; vouchsafe to receive the oath I now make, and may it be of service to me when I appear before thy tribunal. I swear that all that I have said against the Templars is

false; that the Order has ever been zealous for the faith; charitable, just, and orthodox; and if I had the weakness to say otherwise, at the solicitation of the pope and the king, and in order to suspend the horrible torments which I was suffering, I repent of it. I perceive that I am irritating our executioners, and that the flames will soon be kindled. I submit to all the torments prepared for me, and acknowledge, O my God, that no sufferings are great enough to expiate the offence which I have committed against my brethren, and against truth and religion."

The legate, disconcerted, ordered the grand master to be taken back to prison, along with Guy, commander of Aquitaine, who also retracted; and on the same evening they were burnt on the Pont-Neuf, on the spot where the statue of Henry IV. now stands. They remained firm to the last, invoking Jesus Christ to support their fortitude; while the people, in consternation and tears, gathered their ashes and carried them off as precious relics. Mézeray relates, that the grand master summoned the pope to appear before the tribunal of God in forty days, and the king in a year. If this be true, the event fulfilled the prediction. The two commanders who did not retract were treated with lenity. As to the two wretches who gave rise to the persecution, one perished in a dispute, and the other, Noffodei, was hanged for some new crime.

The idolatries and abominations attributed to the Templars are too horrible to be mentioned.

Peter of Boulogne, *procureur-général* of the Order, represented, in different addresses, the improbability that men without any motive or interest would renounce the religion of their fathers to adore an idol, or that of the whole Order not one should have felt horror at such abominable mysteries and have revealed them. He stated that the king had promised liberty, life, and pensions to those

knights who would confess their guilt, and that those who would not yield to promises or menaces had been put to the most cruel tortures; that many Templars who had died in prison had protested in their last moments, with deep regret, that the declarations extorted from them were false, and that they had only made them to obtain deliverance from their horrible sufferings; that the witnesses had never been confronted with the prisoners; and finally, that none of the Templars arrested in other parts of Christendom had revealed abominations similar to those imputed to them in France, where their ruin had been determined and prepared by every means of force and seduction.

The archbishops of Sens, Rheims, and Rouen, far from attending to this reasoning, decided in the councils of their provinces, that the Templars who retracted their declarations should be treated as relapsed criminals who had renounced Jesus Christ. A few days after, in conformity with this barbarous jurisprudence, fifty-nine were burnt alive on the spot now occupied by the *Hôpital des Quinze-Vingts*. According to the bishop of Lodève, a contemporary historian, these unfortunate men lifted up their eyes to heaven, and implored God to grant them strength not to betray the truth a second time, by accusing themselves and their brethren of crimes which they had never committed.

In the general council of Vienne, in Dauphiny, composed of more than three hundred archbishops, bishops, and doctors of Germany, Italy, England, Spain, and France, all the members (except an Italian prelate, and the archbishops of Sens, Rheims, and Rouen) agreed, that it would be contrary to natural justice to suppress the Order of the Templars without hearing their defence, and confronting them with the witnesses and their accusers, according to the prayer of their petitions. The pope,

upon this opposition to his will, declared, that if, on account of informality, a legal sentence could not be pronounced against them, he, in the plenitude of his pontifical power, would condemn them upon grounds of expediency, rather than offend his dear son the king of France. In short, a few months after, in a secret consistory of cardinals and bishops, whom "*la complaisance*," says Vertot, "*ramena à son avis*," the Order of the Templars was abolished. The sentence set forth, that not having been able to judge them according to the forms of law, he condemned them by his apostolical authority.

The chair of St. Peter was then filled by Clement V., an avaricious and profligate pontiff, according to the testimony of most historians, among others St. Antonin, archbishop of Florence, Villani, and the continuator of Nangis. He made a shameful traffic in sacred things, and benefices were publicly sold at his court. Journeying from Lyons to Bordeaux, he pillaged all the monasteries and churches on the road. He established the Holy See in France, that he might not be separated from the countess de Périgord. His election to the papal chair was owing to the good offices of Philippe-le-Bel, who employed his influence upon six conditions, of which the extermination of the Templars was one. When he learnt, therefore, that they had been arrested, he pretended to be enraged, that he might not seem to have abandoned the rights of the church; but his anger was soon appeased, and in a bull, speaking of Philippe-le-Bel, he says, "that dear son of mine did not cause the Templars to be arrested through avarice, but from a real zeal for religion; he is very far from wishing to appropriate to himself the smallest part of their property. We ourselves have interrogated seventy-two of them, who confessed the abominations imputed to their Order, which were also

acknowledged by the grand master himself, at Chinon, before the cardinals, our commissioners."

At the repeated instance of the pope, the Templars were arrested in all the states of christendom; but in no country were they condemned to death but in France and in Provence, which then belonged to the king of Naples and Sicily. The council of Vienne, after the suppression of the Order, disposed of their property in favour of the Knights Hospitalers of St. John of Jerusalem (the knights of Malta), but Philippe-le-Bel would not surrender it, unless he was paid beforehand the sum of 200,000 livres, for the expenses of the prosecution. This was an enormous sum in those days. His successor, Louis le Hutin, demanded 60,000 livres in addition; and at length it was agreed that he should have two-thirds of the money of the Templars, the furniture of their houses, the ornaments of their churches, and all the fruits and revenues of their lands from the year 1307 to 1314.

Rapin de Thoyras says, that Edward II. of England, to obtain the property of the Templars, held a national synod in London, by which they were condemned, but not treated with the same rigour as in France. They were sent, with small pensions taken from their revenues, to the different monasteries, to do penance. The king of Castile united their revenues to his own domain; the king of Portugal gave them to the Order of Christ, of which he was the founder; and the king of Arragon took possession of seventeen fortresses which they possessed in the kingdom of Valentia. The pope had a large share of these rich spoils, especially in the states of the king of Naples, with whom he divided the money and the effects of these unfortunate victims.

Enguerrand de Marigni met the end which he so justly deserved. On the eve of Ascension-Day, in 1315, he was

hanged before daybreak, as was then the custom, on a gibbet erected some years before, by his own order, at Montfaucon, near Paris. "As *maître du logis*," says Mézeray, "he had the honour of being suspended at the upper end, above all the other rogues."

A statue erected to Marigni, on the steps of the *Palais*, near that of Philippe-le-Bel, was thrown down and cast aside, into a small court of the prison of the Conciergerie, where it was left without a pedestal.

The Hospitalers of Saint John of Jerusalem made the Temple the provincial house of the grand priory of France. It stood upon a vast spot, enclosed with high embattled walls, and fortified with several towers, part of which were demolished in the last century.

Within the enclosure were several piles of buildings, with courts and gardens. The most considerable was the palace of the grand prior, the entrance to which is in the rue du Temple; it was built about the year 1566, by Jacques de Souvré, grand prior, after the designs of De Lisle. The chevalier d'Orléans, who was afterwards invested with that dignity, caused considerable repairs to be made to his palace, in 1721.

The front is decorated with Doric columns, surmounted by an attic with a pediment. The spacious court was surrounded with a peristyle of coupled columns, but, falling into decay, it was taken down and planted with trees. The prince de Conti, who died grand prior, in 1776, made considerable additions to the palace.

A detached building within the enclosure was called *Les Tours du Temple.* It consisted of a square tower, flanked by four round towers; with a building on the north side, surmounted by two turrets, much lower than the rest. The height of the great tower was upwards of one hundred and fifty feet above the roof. In the interior

of the battlements was a gallery which afforded a very extensive prospect. This building contained four storeys, each of which had a room thirty feet square; and three small rooms, formed in three of the round towers. The fourth tower contained a very fine staircase, which led to the different apartments and to the turrets. The walls of the great tower were nine feet thick, and the entire edifice was of free-stone. This tower, which was built in 1306, by a commander of the Order named *Jean le Turc*, served on several occasions as a state prison, and as a magazine of arms. It will be famous to the latest posterity, by the captivity of the unfortunate Louis XVI. and his family.*

In the Temple there were three classes of inhabitants. Several grand dignitaries and officers of the Order made it their ordinary residence, and a few persons of distinction had hotels within its bounds. The second class were artisans, whom the immunities of the place induced to dwell there; and the third class were debtors, who took refuge at the Temple to avoid arrest, it being a privileged place. In 1789, the population of the Temple amounted to nearly four thousand individuals.

The church, dedicated to the Virgin, was of gothic architecture, and built, according to tradition, on the model of that of Saint John of Jerusalem. The altar, in the form of an antique tomb, was placed in the centre of a balustrade of polished iron, of fine execution.

As the Temple was the principal house of the grand priory of France, all the knights of the order who died at Paris, or nearer that city than any other commandery, were buried in this church.

The church of the Temple was demolished at the revo-

* See *Prison du Temple.*

lution, when the Order of Saint John of Jerusalem was suppressed, and upon its site, and some ground contiguous, was formed the *Marché au Vieux Linge.* The lofty walls which surrounded it were pulled down in 1802, and the celebrated old tower disappeared in 1811. In the following year, the palace of the grand prior, the only part now remaining, underwent considerable repairs and embellishments, with a design of converting it into a residence for the *ministre des cultes.*—Upon the restoration, in 1814, this project was abandoned; and the palace of the Temple is now occupied by a community of nuns, whose superior is the princess Louise de Condé. A new church has recently been erected, which is open to the public.

The last grand prior of France was the present duke of Angoulême, who was invested with that dignity upon the death of the prince de Conti, in 1776, and held it till the revolution. At that period the revenue of the grand prior was more than a million of francs.

PALAIS DES THERMES.*

No historical fact rests upon evidence more substantial than that of several Roman Emperors, after the conquest of Gaul by Cæsar, having made *Lutèce* (Paris) the place of their occasional residence. (See Introduction, sect. II.) It is equally certain that, in the fourth century, there existed at Paris an imperial palace of considerable extent and magnificence.

* Although now a ruin, it is more naturally connected with this chapter than with any other part of the work, both by its title and original destination.

Ammianus Marcellinus, in detailing the events which took place at Paris in the year 360, calls Julian's residence a palace (*palatium*); a royal house (*regia*). He informs us that it contained secret or subterranean apartments (*latebras occultas*); he also speaks of a spacious hall devoted to assemblies (*consistorium*).

The identity of this imperial palace with an edifice of Roman construction, of which considerable remains still exist in the southern part of Paris, is supported by a mass of presumptive evidence equivalent to demonstration.

At Rome, the name of *Thermæ* was given to spacious edifices destined for warm baths, as the name indicates. Originally these edifices were merely plain and commodious; but when the Romans extended their conquests, and increased their wealth, the *thermæ* became sumptuous piles, in which the emperors took up their abode. The *thermæ* of Agrippa, of Nero, of Antoninus Caracalla, of Gordian, and of Diocletian, exceeded all the others in extent and splendour, and some superb remains of them are still in existence. These *thermæ* contained several bath-rooms, halls for various games and exercises, galleries, porticoes, theatres, etc., and had extensive gardens contiguous.

The ruin, whose identity with the palace of the emperors we are endeavouring to establish, is decidedly of Roman construction. Gregory of Tours, who wrote in the sixth century, mentions a palace upon the same spot, without recording its name; but a deed of the year 1138 styles it *Palais des Thermes*, a name which these magnificent remains bear at the present day. Excavations made at various periods have led to discoveries which tend to establish this identity; such as that the Roman road from Paris

to Orleans passed close by this spot; and the *latebras occultas*, mentioned by Ammianus Marcellinus, are found in the vicinity of the *Palais des Thermes*. To these may be added, that there is in Paris no other edifice that has resisted, for an equal period, so many active causes of destruction.

The only perfect part of this spacious palace existing, is a hall, presenting, in its plan, two contiguous parallelograms, forming together a single room. The largest is sixty-two feet in length by forty-two in breadth; the smallest is thirty feet by eighteen. The semicircular-ridged vault, which covers this hall, is forty-two feet above the ground; it is substantially built, and above it is a thick bed of mould, cultivated as a garden, and planted with trees.

The architecture of this hall is plain and majestic. The walls are decorated with three grand arcades, of which that in the centre is the most lofty. In the wall to the south, the central arcade presents the form of a large semicircular niche, in which, as well as in the lateral arcades, some holes are pierced, which lead to the presumption that they served for the introduction of the water to the baths. The groins of the vault rest upon consoles, which represent the sterns of ships. In one, some human figures may be distinguished. These sterns, the symbols of water, may probably have served to characterise a place destined for baths. The masonry of this hall is composed of alternate rows of squared stones and bricks, covered in some places by a coat of stucco four or five inches thick.

This interesting monument of antiquity had long been used by a cooper as a magazine; but, in 1819, it was purchased by the city of Paris, to preserve it from further degradation. The principal discoveries since that period are a flight of stairs leading down to subterranean cham-

bers, and a wall, which seems to have formed a reservoir for the water of the baths.

Adjoining the palace was an extensive garden, called *Jardin du Palais des Thermes,* and which afterwards took the name of *Clos de Laas.*

CHAPTER III.

PUBLIC BUILDINGS.

HOTEL DE VILLE.

The Franks, upon their conquest of Gaul, left the municipal administration of the country as they found it. Each city had its officers, called *Defenders of the City*, who were charged with the maintenance of the privileges and commerce of the inhabitants, and with the regulation of certain expenses. In Paris, these officers were elected from the *Nautæ*, a company of citizens associated for the purpose of carrying on trade by water. By inscriptions found in 1711, under the choir of the church of Notre Dame, we learn, that in the reign of Tiberius the company of the Parisian *Nautæ* erected an altar to Jupiter.* The *Mercatores aquæ Parisiaci*, mentioned under the reigns of Louis-le-Gros and Louis-le-Jeune, were undoubtedly the successors of those ancient traders, and we need not seek elsewhere for the origin of the municipal body, since known by the name of the *Corps de Ville de Paris*, to whom belongs the general superintendance of the navigation of the Seine.

* See Vol. I., page 3.

Bernard de Girard, sieur de Haillan, historiographer of France under Charles IX., relates, that in 1190 Philip Augustus created the offices of the *Prevôt des Marchands et les Échevins de la ville de Paris;* and that at the same time he gave the city for arms, a shield, *gules;* with a ship, *argent;* a chief, *azure;* and fleurs-de-lys, *or.*

Several kings subsequently bestowed great privileges upon the municipality of Paris. Charles V., in 1371, allowed them to hold fiefs without fees to the king, and also to bear a helmet in their arms. Charles VI., his son, confirmed these privileges, and permitted them to bear and use all the marks of *chevalerie,* as if they were of noble extraction. Louis XI. likewise confirmed their privileges in 1469, and Henry III., by letters-patent dated Blois, 1577, ennobled the *prevôts des marchands et échevins* who had been in office since the reign of Henry II., his father, as well as those to come after, together with their children. At the same time he gave the *prevôts* the title and quality of *chevalier,* with all the rights attached to that rank, and the privilege of having their causes carried to the court *des requêtes du palais,* as if they were officers or members of the royal household.

These magistrates were assisted by a *procureur* of the king, twenty-six councillors, a registrar, a receiver, and ten ushers. They had, moreover, two hundred and ninety-seven police officers, namely, sixteen *quarteniers,* sixty-three *cinquanteniers,* and two hundred and eighteen *dixeniers.*

Charles VII. made some regulations respecting the municipality of Paris, of which the following are the most remarkable :—

En la prevosté des marchands et eschevinage de la ville de Paris, il y aura dix sergens, sçavoir, quatre de la marchandise et six du Parloir-aux-Bourgeois, sans qu'aucun autre se puisse entremettre d'exercer ledit office sur peine d'amende arbitraire.

Quand ledit office vaquera, la ville le donnera à un homme de bonne vie, suffisant pour l'exercer.

Tous lesdits sergens, tant du Parloir-aux-Bourgeois comme de la Marchandise de l'eau, pour leur droit ordinaire auront une fois l'an chacun une robe de livrée, ou la somme de cent sols parisis prise sur le revenu dudit parloir, et iront avec leurs robes devant lesdits prevosts des Marchands et Eschevins quand il sera besoin.

Les six sergens dudit Parloir auront de gage un denier tournois chaque jour, qui sont par an trente sols; et les quatre sergens de la Marchandise six deniers tournois par jour; lesquels gages desdits sergens de la Marchandise seront ainsi plus grands que ceux des six autres, pour ce qu'il leur faudra avoir un cheval pour aller voir les empeschemens sur les rivières préjudiciables à la Marchandise, les faire oster et abattre aux dépens de qui il appartiendra.

The name of *sergens*,* derived from *serviens*, was afterwards exchanged for that of *huissiers*.

At an early period, there was a company in Paris called the *guet*, whose office it was to guard the city by night. The Gauls received this salutary institution from the Romans, when they became subject to their dominion; and the kings of the Franks adopted it when they conquered Gaul, as appears from the most ancient proclamations issued by those princes. Amidst the numerous disorders and civil wars occasioned by the feudal system, the laws relative to the *guet* were strictly observed, because the public safety was concerned.

Ancient documents inform us, that the service of the *guet* in Paris was divided between the citizens and a company of watchmen maintained by the king, consisting of twenty *sergens* mounted, and twenty-six on foot. The companies of merchants and artisans were obliged to furnish a certain number of men, alternately, every night, according to the arrangement of the *prevôt* of Paris, who was at the head of these companies.

* Some say they were so called, because they *serrent les gens* (arrest people).

In a mandate of Saint Louis, dated 1254, the commander of this corps is called the *chevalier du guet;* and Delamare thinks, with reason, that we must trace the origin of the title to the Romans, who did not trust a post of this importance to persons of mean condition, but always chose the commander from the order of knights.

By an edict in 1559, the company of the *guet royal* was limited to two hundred and forty men, and at the same time the *guet assis*, or troop of citizens who never went the rounds, was abolished. Two years after, during the troubles arising from religious feuds, the guard of Paris was entrusted exclusively to the citizens, and the royal *guet* was abolished. At length, by an edict in 1563, the citizens were again dismissed from this service, and the *guet* stood upon the same footing as in the year 1559. From that period to the dissolution of this body, which took place in the first year of the revolution, it experienced no other change than that of a successive augmentation, proportioned to the gradual increase of the capital.

The rue du Chevalier-du-Guet derived its name from a house in it, which was occupied by the chief of this company.

The *prevôt des marchands* had under his direction three companies of armed men, called *arbalétriers*, *archers*, and *arquebusiers*.

The fraternity of *arbalétriers*, composed of a king, a *connétable*, and a master, existed at an early period, and used to meet for exercise in the rue Saint Denis, near the Porte-aux-Peintres, without the walls erected by Philip Augustus. In 1410, Charles VI. granted them the privilege of aiding in the defence of the city. The king ordered that sixty of the most able men among them, dressed and armed at their own expense, should be exempt from paying *le quatrième du vin*, the taxes and *aides*

mises pour la guerre, the *tailles*, *subsides*, *gabelles*, *guet*, *arrière-guet*, and other taxes, except such as were levied for fortifications and repairs of the city, for the *arrière-ban*, and for the ransom of the king. They were to be presented to the *prevôt*, and to make oath of obedience and fidelity before him. Their marching expenses were to be paid by the city. The allowance of the captain was five sols a-day, and that of each *arbalétrier* three sols, besides food and forage. The *arbalétriers* obtained the confirmation of their institution and privileges from the successors of Charles VI., but their chief relinquished his title of king and took that of *grand-maître*. In the fifteenth and sixteenth centuries, he inhabited an hotel in the rue de Grenelle, nearly opposite the Hôtel des Fermes. Upon the use of fire-arms becoming common, the *arbalétriers* ceased to be in active service. The company, however, was not disbanded till the reign of Louis XIV.

The *archers*, like the *arbalétriers*, were commanded by a king and a *connétable*, and obtained permission of Charles VI. to form themselves into a fraternity, in honour of God, the Virgin, and Saint Sebastian. The king also granted them the same privileges and exemptions as the *arbalétriers*, with this difference, that instead of having three sols a-day, they were to have only two. Their number was one hundred and twenty.

The *arquebusiers* were a company supposed to have been formed in the reign of Louis-le-Gros. Saint Louis fixed their number at one hundred and eighty, which in 1369 was increased to two hundred. Charles VI., in 1390, confirmed and augmented their privileges. The functions of the *arquebusiers* were the same as those of the *arbalétriers*, and they enjoyed similar privileges. They first met in the rue des Francs-Bourgeois, in the Marais, and after several

changes, were transferred, in 1671, to the rue de la Roquette, where they had a house and garden for their exercise. On the door was this inscription : *Hôtel de la compagnie royale des chevaliers de l'arbalète et de l'arquebuse de Paris.* The commissions of the *chevaliers de l'arquebuse* were signed by the governor of Paris, who was their colonel. In urgent cases, they served like regular troops; and every Sunday, from the first of May till the feast of Saint Denis inclusive, they met for exercise and the distribution of prizes, consisting of silver medals of the company. The municipality attended this exercise annually, and distributed three prizes to the conquerors.

Louis XIV., in 1690, fixed the number of the three companies of *arbalétriers, archers,* and *arquebusiers,* at two hundred and eighty. The latter company was disbanded at the revolution, and the hotel is now private property.

Another public body connected with the municipality of Paris, is the *Conseil des Seize.* This council, so celebrated in the history of the League, was at first composed of five members only, chosen by the Guises or their agents, to superintend the five districts into which they had divided Paris. A few months before the escape of Henry III., the *ligueurs* restored the ancient division of sixteen *quartiers.* Each *quartier* had its chief, and these chiefs composed the body called the *Conseil des Seize.* Their meetings were held in different places till the flight of Henry III., when they were identified with the municipality, and met at the Hôtel de Ville.

After the assassination of the Guises at Blois, on the 24th of December, 1588, this council elected the duke d'Aumale to be governor of Paris.

In March, 1589, the *Conseil des Seize* established a

council in each of the sixteen *quartiers* of Paris, composed of nine persons, charged to preserve the peace of their respective *quartiers.*

The discovery of democratical principles in some of the members of the *Conseil des Seize,* by letters which the duke of Mayenne intercepted, exasperated him against them. The duke being president of the *Conseil des Seize,* and having the execution of their ordinances, possessed an influence which he soon abused. On the 4th of December, 1591, he caused four members of the council to be hanged, and prohibited, under the severest penalties, any secret assemblies.

The *Conseil des Seize,* reduced to twelve members by these acts of violence, found its authority and strength considerably weakened; it was remarked, *il ne vole plus que d'une aile.* It continued, however, in this state till the entry of Henry IV. into Paris.

Another body, which held its sittings at the Hôtel de Ville, was the *Conseil-général de la Sainte Union,* or *des Quarante.* This council was created by the *Conseil des Seize,* and consisted of forty persons of three ranks, the nobility, clergy, and the third estate, all elected by the inhabitants of Paris. Its first meeting was held, and its rules drawn up, February 17, 1589.

The *Conseil des Quarante,* composed of *magistrats-ligueurs,* military men, bishops, *curés,* and the most violent preachers of the day, had its jurisdiction over the cities and provinces devoted to the League.

It was this council which conferred on the duke of Mayenne the title of *lieutenant-général de l'état royal et couronne de France;* and in this quality he appeared on the 13th of March, 1589, to take his oath to the *Parlement.*

The duke, little accustomed to popular institutions, and

to dependance on a council with whom his wishes were often at variance, introduced, in order to augment his influence, fourteen new members, all of whom were devoted to his cause; so that this *Conseil des Quarante* was then composed of fifty-four members. Several others were subsequently added. In November, 1590, the duke, having invaded the supreme authority, abolished the *Conseil des Quarante*, with which for some time he had become dissatisfied.

During the imprisonment of king John in England, the *prevôt des marchands et échevins* presented to the church of Notre Dame a *bougie* as long as the circumference of the walls of Paris, which at that time were more than two leagues. This present was renewed annually till the time of the League, when it was suspended for twenty-five or thirty years. In 1605, Miron, *prevôt des marchands*, gave, instead of the *bougie*, a silver lamp and a wax-taper, to burn day and night before the altar of the Virgin.

The *prevôt des marchands* was chosen triennially, and had a considerable income. The *échevins*, four in number, were elected for two years, and two were renewed at a time, so that two of the last year always remained in office. It was indispensable that they should be natives of Paris.

Upon occasions of rejoicing or of condolence, the *corps de ville* of Paris were always foremost to express to the sovereign their sentiments of attachment and respect, when they went in state to his palace in the following order :—

The colonel of the city archers, with the standard-bearers and lieutenant, at the head of 300 archers, dressed in blue frocks, with silver lace, and the arms of the city embroidered before and behind.

The *Maître-d'Hôtel.*

The Printer.
The Captain of the Artillery.
The Master of the *Maçonnerie et Charpenterie*. These four in black.
The Ushers, in gowns *mi-partis*, that is, half of one colour and half of another, with a ship of silver gilt upon the shoulder.
The Registrar, in a bicoloured gown with hanging sleeves of red and brown velvet, lined with black velvet.
The *Prevôt des Marchands*, in a judge's gown of red and brown velvet, over a *soutane* of crimson satin; sash and *cordon* of gold.
The *Échevins*, in bicoloured velvet gowns with long hanging sleeves, and gold bands to their hats.
The *Procureur* of the king, in a gown of red velvet.
The City Receiver, in a cloak with sleeves of brown velvet.
The City Councillors, in gowns or cloaks with satin sleeves.
The *Quarteniers*, in cloaks with sleeves of flowered velvet.
The *Gardes de la Draperie*, in gowns of black velvet, and caps with gold bands.
The *Gardes de l'Épicerie*, in gowns of brown velvet.
The *Gardes de la Mercerie*, in gowns of violet velvet.
The *Gardes de la Pelleterie*, in gowns of blue velvet furred with *loup-cervier* (lynx).
The *Gardes de la Bonneterie*, in gowns of brown velvet.
The *Gardes de l'Orfévrerie*, in gowns of crimson velvet.
The *Gardes de la Marchandise de Vin*, in gowns of blue velvet, with velvet caps and silver bands.
The *Cinquanteniers, Dixeniers*, and other *notables bourgeois*, in common black dresses.

In 1790, the municipality was reorganised under the title of *Conseil-général de la Commune*, and M. Bailly was elected mayor of Paris. To him succeeded Pétion, and afterwards Pache, and Fleuriot. In 1792, Paris was divided into forty-eight sections, and the Council-general was then composed of three members elected by each section.

Paris is now divided into twelve *arrondissemens*, each of which has a mayor and two deputy-mayors, who, including the prefect of the department, form a municipal body of thirty-seven persons.

The place where the municipality assembled under the first and second race of kings is not known. In the earliest reigns of the third race, their meetings were held in a house situate in the *Vallée de Misère*, called *la maison de la marchandise.* From thence they removed to the *Parloir-aux-Bourgeois*, near the Grand Châtelet, and afterwards to a kind of tower of the city wall, near the convent of Jacobins in the rue Saint Jacques. This place of assembly, like the preceding, took the name of *Parloir-aux-Bourgeois*, as appears from the following document, by which the *prevôt des marchands* and the *échevins* ceded to king Charles V. certain rents belonging to them.

Sçachent tous, que nous Prevost des Marchands et Eschevins de la bonne ville de Paris, par la délibération du conseil de ladite ville, et pour obéir au Roy, qui de ce nous a voulu parler, et pour accomplir sa volonté, si comme tenus y sommes, lui avons pour et au nom de ladite ville, transporté et délaissé, et par ces Présentes transportons et délaissons douze deniers parisis de fonds de terre, et soixante sols parisis de crois de cens ou rente annuelle et perpétuelle, des rentes de ladite ville, deubs par an au Parloir-aux-Bourgeois, que ladite ville avoit et prenoit par chacun an en et sus un Hostel, si comme il se comporte avec ses appartenances et dépendances, assis à Paris lez la Porte d'Enfer; tenant d'une part aux Hostieux ou Pourpris des Religieuses personnes, le prieur et convent des Frères prescheurs de Paris, et d'autre part à ladite porte d'Enfer : lequel Hostel est où fut des Religieux Abbé et Convent du Moustier Nostre-Dame de Bourgmoren de Blois, de l'ordre de Saint-Augustin au doyenné de Chartres, et lequel Hostel étoit en la justice et seigneurie foncière de ladite ville. Et Voulons au nom de ladite ville que des douze deniers parisis de fonds de terre, et desdits soixante sols parisis de crois de cens ou rente, le Roy nostre sire puisse faire et ordonner, si comme et où il lui plaira. En témoin de ce nous avons fait sçeller ces Présentes du sçel de la marchandise, qui furent faites et passées le 9 jour du mois de novembre, l'an de grâce 1365, par le commandement du Prévost.

Scellé en cire rouge, sur queue de parchemin. S. Le Flamand.

In 1357, the municipality purchased, for 2880 francs, the *Maison de la Grève*, called also *Maison-aux-Piliers*, because it was supported in front by a range of pillars.

This mansion had formerly belonged to Philip Augustus, and was frequently made a royal residence. Philippe-de-Valois gave it to the widow of Louis-le-Hutin, and afterwards deprived her of it, to make a present to Guy, and his successors, sovereign princes of Dauphiny.

The building was very plain, being merely distinguished by two turrets from the private houses which surrounded it. When the municipal body became its proprietors, it underwent considerable repairs, and, by a document dated 1368, we find that Jean de Blois was commissioned to adorn it with paintings.

Upon the site of this and some other contiguous houses, the present Hôtel de Ville was erected. The first stone was laid July 15, 1533, by Pierre de Viole, *prevôt des marchands.* When the structure was considerably advanced, an objection was made to its style of architecture, and the works were suspended. In 1549, Dominic Boccadoro, an Italian architect, presented a new plan to Henry II., which was adopted; but the building proceeded very slowly, and was not completed till the reign of Henry IV., in 1605.

The architecture of the Hôtel de Ville presents nothing remarkable, except that it is one of the oldest buildings in Paris, in which may be seen a return to regularity of forms, and a correct style of decoration. Over the principal entrance, in the semicircular black marble pediment, was a bas-relief in bronze, by Biard, representing Henry IV. on horseback. This was torn down during the war *de la Fronde*, restored by the son of Biard, destroyed during the revolution, and renewed in plaster in 1814.

The court is surrounded with porticoes, which support the building. Upon the marble frieze were inscriptions in golden letters, which marked the principal events in the

life of Louis XIV., from his marriage in 1659 to 1689. The latest inscription was as follows:—

1689. Protection donnée au roi, à la reine d'Angleterre, au prince de Galles, contre leurs sujets rebelles.

There were also inscriptions of the most striking events in the reign of Louis XV. The court was likewise ornamented with medallions representing the portraits of the *prevôts* and the *échevins*.

In this court is a pedestrian statue, in bronze, of Louis XIV., by Coysevox, dressed *à la Grecque*, but with a court wig; it stands on a pedestal of white marble, which formerly was embellished with ornaments, and bore the following inscription:—

Ludovico Magno, victori perpetuo, semper pacifico, Ecclesiæ et regum dignitatis assertori, præfectus et ædiles æternum hoc fidei, obsequentiæ, pietatis et memoris animi monumentum posuerunt. Anno R. S. H. M. DC. LXXXIX.

The apartments of the Hôtel de Ville were formerly adorned with many valuable paintings, but the building is ill adapted to form the hall of a municipal body. The chief use to which it was originally destined was annual ceremonies and public banquets; and hence, in its construction, the principal object was to form a spacious banqueting room with its dependencies.

During the revolution the Hôtel de Ville was called *Maison Commune*, and the busts of Marat and Chalier were placed in the grand hall. Since the return of the king, the emblems of the reigning dynasty have been restored.

In 1801, the Hôtel de Ville being constituted the seat of the prefecture of the department of the Seine, the building was considerably enlarged; to effect which the Hôpital du Saint Esprit and the church of Saint-Jean-en-Grève were demolished.

IMPRIMERIE ROYALE.

This establishment, founded by Francis I. about the year 1540, was progressively augmented under the reigns of his successors, Henry IV., Louis XIII., Louis XIV. and Louis XVI., and by the different governments which have succeeded each other to the present day.

Francis I. himself superintended the engraving of those beautiful Greek characters known by the name of *Grec de Garamond;* and also ordered several Hebrew characters to be engraved.

Towards the end of the sixteenth century, M. Savary de Brèves, ambassador of Henry IV. at Constantinople, caused a fine collection of Arabic and Persian characters to be engraved. This collection was bought by cardinal Richelieu at the express command of Louis XIII., who added to it Armenian, Ethiopian, Etruscan, Samaritan, and other characters.

Cardinal Richelieu took the printing-office under his patronage, in 1642; and in the space of two years there came from its press seventy large volumes in Greek, Latin, French, Italian, etc. all printed with beautiful type, and on fine paper. In the first seven years this printing-office cost more than 360,000 livres.

It was first established upon the ground floor and the *entresol* of the gallery of the Louvre; it was afterwards transferred to the Hôtel de Toulouse, near the Place des Victoires; and finally, in 1809, to the Hôtel de Soubise, Vieille rue du Temple.*

The Hôtel de Soubise is built on the site of a mansion which formerly belonged to the ancient family of Clisson.

* For the origin of the art of printing in France, see the *Sorbonne,* Vol. I., p. 150.

When Charles de Blois and the count de Montfort made war upon each other for the succession to the duchy of Brittany, Philippe de Valois, uncle to Charles, caused Olivier, Sire de Clisson, to be beheaded at the *Halles* of Paris, in 1343, upon suspicion of his holding intelligence with England and the count de Montfort. Clisson's son, who was only twelve years old, was secretly removed by his mother to London. Seeing him out of danger, the widow sold her jewels, and arming three vessels, scoured the seas to revenge her husband's death upon every Frenchman she met. This Amazon frequently descended upon Normandy, took the *châteaux*, and plundered the villages. The inhabitants of that province saw with astonishment one of the handsomest women in Europe, with a sword in one hand and a torch in the other, exciting her followers to vengeance, and ravaging their country. The exploits of young Clisson, as soon as he was able to bear arms, were a presage that he was destined to become an able general. Charles V. invited him to his court, and gave him 4000 livres to purchase the house called *le grand Chantier du Temple*, from which we have the *rue du grand Chantier*. This house was afterwards called *Hôtel de Clisson*, or *Hôtel de la Miséricorde*, because the Parisians repaired there upon a certain occasion, crying *miséricorde*, and Clisson interceded for their pardon, throwing himself upon his knees before the king in the court of the *Palais*.

François de Guise purchased the Hôtel de Clisson; and Henry, his son, surnamed *Balafré*, who would have made Henry III. a monk, but was killed at Blois with his brother, the cardinal, resided in it. Walking one day with an officer of the king in a gallery where Clisson had caused the principal actions of his life, and those of Bertrand Duguesclin to be painted, de Guise said, "I always look

on that Duguesclin with pleasure; he had the glory to kill a tyrant."* "That tyrant," replied the officer, "was not his king."

The period when the Hôtel de Clisson took the name of Hôtel de Soubise is not known. The front of the principal building is adorned with columns of the Composite and Corinthian orders, surmounted by statues. The court is elliptical, and surrounded by a piazza of fifty-six columns. It is one hundred and eighty-six feet in length, and one hundred and twenty in breadth. The vestibule and staircase are ornamented with paintings by Brunetti. This part of the hotel forms a place of deposit for the archives of the kingdom.

The Royal Printing-office is established in a detached building, called *Palais Cardinal*, having been built by Cardinal de Rohan, in 1712, previously to which the Hôtel de Soubise had passed into that illustrious family.

This royal establishment is considered one of the richest in the world. Its oriental typography is the finest and most complete in existence. Pupils, supported by the government, are constantly occupied with the reading and typographical composition of oriental characters. Among the most celebrated works that have issued from the royal press may be mentioned Le Jay's *Polyglotte*, in Hebrew, Samaritan, Chaldaic, Greek, Syriac, Latin and Arabic; the *Actes des Conciles;* the *Ordonnances des Rois de France;* the *Byzantine;* the *Historiens de France;* the *Mémoires de l'Académie des Sciences;* the original edition of Buffon's *Histoire Naturelle;* the *Notices et Extraits de Manuscrits de la Bibliothèque du Roi;* the *Description de l'Égypte;* a *Mant-Chou* Dictionary; a Chinese Dictionary; Arabic, Turkish, and Chinese Grammars; a

* Don Pedro, king of Castile.

Turkish Bible; the *Séances de Hariry;* the *Conseils d'Attar* in the Arabic language, etc. etc.

When Pius VII. visited this establishment in 1804, two hundred and thirty presses were set to work, of which one hundred and fifty presented him the Lord's prayer in as many languages, from Hebrew to the languages of savages.

For more than a century the family of Anisson have been successively charged with the direction of the Royal Printing-office. Jean Anisson, son of Laurent Anisson, a celebrated printer, published at Lyons, in 1670, the *Grande Bibliothèque des Pères,* in twenty-seven folio volumes. Jean, who was perfectly acquainted with the Greek and Latin languages, published also a learned Greek glossary, by Ducange. In 1690, he was invited by Louvois, who was then minister, to take the direction of the Royal Printing-office. Anisson Duperron, father of the present director, was one of the victims of 1793. Danton, then minister of justice, authorised Marat to take from the Royal Printing-office two presses, and as much type as he required to print his journal called *l'Ami du Peuple.*

At the Royal Printing-office there are now two hundred presses, of which eighty are in activity. The number of compositors, pressmen, and other persons of both sexes employed in the establishment, is between four and five hundred. The annual expense is about 1,800,000 francs, and the quantity of paper used annually is about eighty thousand reams.

At this office are printed the bulletins of the laws and all papers of the government, which are sent to the public functionaries, etc. Nothing can be printed for private individuals without special authority from the minister of justice.

Scientific and literary works, to the amount of 40,000

francs, are printed gratuitously every year, for authors to whom the government grants this favour as a recompense and encouragement.

HOTEL DES MONNAIES.

There is reason to suppose that money was coined at Paris under the first race of kings; it is certain that it was struck under the second. In an edict of Charles the Bald, in 864, Paris is found among the cities in which mints were established. The building devoted to this purpose was probably part of the *palais de la cité.* Charlemagne, in the year 805, ordered, on account of the great quantity of base coin in circulation, that money should be struck no where but in his palace. "*Volumus,*" says he, "*ut in nullo alio loco moneta sit nisi in palatio nostro.*" This was the practice before his time, on which account the coin was called *Moneta Palatina,* as we read on a *denier d'argent* of king Dagobert.

At a later period, after the northern faubourg had been inclosed within the city walls, the mint was transferred to that quarter. In the very ancient street of La Vieille Monnaie was a house, which, in a deed of 1227, is called *Monetaria,* and *de Veteri Monetâ.*

A mint was afterwards established in the rue de la Monnaie, which subsisted till the present one was constructed. It was then demolished, and about six years after, two streets, called *Boucher* and *Étienne,* after the names of two *échevins* in office, were opened on its site.

In the history of French coins, we meet with *deniers d'argent* struck at Étampes, under Philip I.; at Château-Landon, under Louis VI.; and at Pontoise, under Louis

VII.; but as these were royal residences, all that can be concluded is, that the mint followed the court.

Money was afterwards coined in other places, besides the palace of the sovereign, as appears from the donation made by Saint Louis to the *religieux* of Sainte Croix, of a house in the rue de la Bretonnerie, which had been the royal mint. The time of its removal to the rue de la Vieille Monnaie, and the period of its continuance there, are alike unknown. Our information respecting the transfer of the mint to the rue de la Monnaie, is equally incomplete. Historians conjecture that it was in or soon after the reign of Saint Louis. Upon extraordinary occasions, money still continued to be struck in other places than the Hôtel de la Monnaie. It was coined in the Hôtel de Nesle, in the *palais de la cité;* and under Louis XIV. and Louis XV. in private houses of the rue du Petit Bourbon; but the principal seat of coinage was always the Hôtel de la Monnaie. Under Louis XIII. the mint was transferred, for some years, to the gallery of the Louvre.

At length, the ruinous state of the buildings of the Hôtel de la Monnaie determined the government to pull them down, and erect a new mint.

The site of the Hôtel de Conti having been judged eligible for that purpose, its demolition was begun in 1768. Plans were furnished by Jacques Denis Antoine, and the first stone of the present magnificent structure was laid on the 30th of May, 1771, by the abbé Terray, as proxy for the king.

The principal front is three hundred and sixty feet in length, and seventy-eight feet in elevation. It is three storeys high, each storey having twenty-five openings for windows and doors. In the centre is a projecting mass, which being pierced with five arcades on the ground floor, serves for an entrance, and forms a basement for six co-

lumns of the Ionic order. These columns support an entablature and an attic, ornamented with festoons and six statues, placed in a perpendicular line with the columns. The statues, which represent Peace, Commerce, Prudence, Law, Strength, and Abundance, are by Lecomte, Pigalle, and Mouchi.

The central arcade leads into a vestibule, adorned with twenty-four fluted Doric columns. On the right is a magnificent staircase, decorated with sixteen columns of the same order.

The plan of this edifice consists of eight courts, surrounded with buildings devoted to different purposes. The court leading to the vestibule is the most spacious, being one hundred and ten feet in length, by sixty-two in breadth, and is surrounded with a covered gallery. The peristyle in front, formed of four Doric columns, leads to the *salle des balanciers*. This room is one hundred and ten feet in length, by ninety-two in breadth; the cieling is supported by columns of the Tuscan order. At the bottom is a statue of Fortune, by Mouchi.

Over this room is the *salle des ajusteurs*, of the same dimensions as the former, containing places for a hundred *ajusteurs*.

The *cabinet de minéralogie* occupies the first floor of the pavilion in the centre of the front. This cabinet of minerals, formed by Le Sage, and where for more than half a century he delivered his chemical lectures, is decorated with twenty Corinthian columns in stucco, of large proportions. These columns support a circular gallery, which, as well as the corridors and cabinets communicating with it, is furnished with glass cases, containing specimens of minerals, models of machines, etc.

The front towards the rue Guénégaud is three hundred and forty-eight feet in length, and, although less ornamented

than that towards the quay, presents a noble appearance. Two pavilions rise at its extremities, and a third in the centre; the intermediate parts have only two storeys; that of the ground floor forms a basement, and the upper storey an attic. The pavilion in the centre, which forms a projecting mass, is ornamented with four statues of the Elements, the number of which, at the time of its construction, was considered to be four. These statues are by Caffieri and Dupré. In this front is a door by which the workmen enter.

In the pavilion farthest from the quay, is a door leading to the *cabinet de la monnaie des médailles*, which was transferred to this edifice from the Louvre. It contains a complete collection of all the dies and punches of the medals and counters struck in France, since the time of Francis I.

In the *Hôtel des Monnaies* are various buildings and suites of apartments for the superintendant and other officers of the establishment.

Until the reign of Henry II., in the sixteenth century, the art of coining in France was very imperfect. The instrument employed was a hammer, and as several blows were required to produce the impression, the effect of the first blow was frequently effaced by the second. Aubin Olivier, a joiner, born at Saint Genest, in Auvergne, invented the art of coining with a mill. Guillaume de Marillac, *Général des Monnaies*, presented him at court. His essays were universally admired, and the king, in 1553, appointed him *Maître et Conducteur des Engins de la Monnaie au Moulin.* From that time, gold and silver coins in France were much superior to any before produced; but the new coinage being much more expensive than the old, it was suppressed by Henry III., in 1585. About fifty years after, a person named Marin carried the

machines of Olivier to the highest degree of perfection. In 1645, the use of the hammer was discontinued, and the *balancier* alone was employed. This ingenious machine, by means of which the impression of the die is communicated at one stroke, was followed by another invented by Castaing, an engineer, which marks a bead or cord on the edge of coins at the same time that the double impression is struck. The use of it was first adopted in 1685.

The effigy of the king did not appear on coins till 1548, when Henry II. ordered that it should supersede the cross, in use till that period. The object of this innovation was to render it more difficult to counterfeit, as base coin was in extensive circulation. The custom of placing the date upon coin was introduced at the same time.

The weight of the precious metals sent to the mint, as patriotic donations, between December 22, 1789, and July 3, 1790, was 739 marks 205 v. 23 gros, in gold; and 219,428 marks 5 v. 15 gros, in silver.

The quantity of gold and silver coin struck in this mint from March 28, 1803, to September 1, 1817, amounted to 1,127,695,140 francs 10 centimes.

Upon the visit of pope Pius VII. to Paris, at the coronation of Bonaparte, his holiness inspected the mint. The director presented to the holy father a gold medal, struck in his presence, bearing an inscription analogous to his visit.

We shall now proceed to give a description of ancient French coins, taking for our guide Le Blanc's *Traité Historique des Monnaies de France,* a work in high estimation.

Gold Coins.—The most ancient gold coins we meet with are the *sol,* the *demi-sol,* and the *tiers de sol d'or.* They were in circulation under the first race of French kings, and even among the Romans. The *sol d'or* (*solidus aureus*),

of the latter, and the French *sol*, weighed exactly eighty-five grains and a third; and the *demi-sols*, and *tiers de sols*, were in proportion. This *sol d'or* was worth about eight francs of the present money.

The *sol d'or* was also in use under the second race of kings; but so few of them remain, that it is impossible to determine their exact weight. It appears, however, by one which is in good preservation, and is thought to be of Louis-le-Debonnaire, that they were larger than those under the first race. By a passage in the ancient Salic law, it appears that the *sol d'or* was worth forty *deniers* (*denarios*); but under the second race, the *denier* was heavier, as is shewn by the following extract of an ordinance of Pepin, the oldest record in which mention is made of them: *De monetâ constituimus similiter ut amplius non habeat in librâ pensante nisi* 22 *solidos, et de ipsis* 22 *solidis Monetarius habeat solidum unum, et alios domino cujus sunt reddat.* From this extract it also appears that the king had a profit upon coinage, which, in fact, was a principal branch of his revenue.

The *sols d'or* were in circulation at the beginning of the third race of kings, and by several authors are confounded with the *francs d'or*, and the *florins d'or* of that period. We are not well informed respecting the *besans d'or* and the *oboles d'or* of the successors of Hugh Capet, the weight and value of the gold coins of France not being well known before the time of Saint Louis, in the thirteenth century. One of the first pieces coined by that monarch was the *aignel*, or *denier d'or à l'aignel*, so named from a sheep (then called *aignel*) being represented on one side. This piece weighed three deniers three grains, and was worth twelve sols six deniers *tournois;* these sols were of fine silver, so that the *aignel* might be worth about seven francs of the present money. The *aignels d'or* continued of the same

weight and value until the reign of John, who made them heavier than his predecessors. They weighed three deniers sixteen grains each, and were of fine gold. Charles VI. and Charles VII. coined some weighing only two deniers, which occasioned the difference in the *aignels d'or* expressed by these denominations: *moutons d'or à la grande laine*, and *moutons d'or à la petite laine*. This coin was widely circulated, not only in France, but in foreign countries. In every page of the documents and contracts of that period we meet with *mutones* or *multones aurei*. Saint Louis also coined in gold *gros tournois* and *deniers tournois*, which were worth, the former twelve deniers *tournois*, and the latter three deniers eighteen grains, at two hundred and twenty to the mark.

Philippe-le-Hardi, son of Saint Louis, coined *écus d'or* and *couronnes d'or*, of fine metal, but we know not their weight, their value, or their impression.

The *royal* was a gold coin of the reign of Philippe-le-Bel. This king issued *petits royaux* and *gros royaux;* the latter were double the weight of the former. The *petit royal*, of fine gold, seventy to the mark, was worth eleven sols *parisis*, and would now be worth about six francs. The *royaux* were for a long time circulated in France. King John also struck some, which were called *deniers d'or au royal*. They were sixty-six and sixty-nine to the mark. The name of *royal* was given to this coin because the king was represented on it, with the royal mantle, the sceptre, and the crown.

Philippe-le-Bel also coined *masses* or *chaises*, otherwise called *royaux durs*. This coin was of twenty-two carats instead of twenty-four, and being less pliable than the pieces of fine gold, obtained the name of *royal dur*. As to the name of *masse*, it was so called because the

king was represented on it holding a mace in his right hand; and *chaise*, because he was seated in a chair. The people sometimes called this piece *grand florin*. The *masses* or *chaises* of Philippe-le-Bel weighed five deniers twelve grains; those of Philippe de Valois, three deniers sixteen grains; those of Charles VI., four deniers eighteen grains. Under Charles VII. they were only two deniers twenty-nine grains and a quarter, at sixteen carats only.

Philippe-le-Bel had other gold coins struck, called *Reines;* probably in honour of his queen, Jeanne de Navarre, with whom he was crowned at Pampeluna. On this occasion they both promised never to reduce the value of the coin of the kingdom of Navarre.

At the beginning of the reign of Philippe de Valois, were coined *parisis d'or*, so named because they were worth a livre *parisis*, or twenty sols *parisis*, which were of fine silver, and weighed four deniers; so that the *parisis d'or*, or twenty-five sols *tournois*, would now be worth about thirteen francs. The word *parisis* came from their being struck at Paris, and *tournois*, from some having been coined at Tours.

Other ancient coins were the *lion*, upon which the king was represented treading on a lion; the *pavillon*, because he was represented under a pavilion; the *couronne*, because there was a crown on one side; the *ange*, or *angelot*, from an angel; the *florin George* represented Saint George overcoming the dragon. The *denier d'or à l'écu* is the only existing coin of Philippe de Valois. The king is represented on it holding the *écu* (shield) of France in his right hand. The *franc d'or* was in circulation towards the end of the reign of king John. It weighed a drachm and a grain, and was worth twenty sols, or a livre of that time. It would now be worth seven francs. Under

Charles VI. *saluts* were coined. They were nearly of the same value as the franc, and were called *saluts* on account of the Salutation being represented on them.

This king coined *écus d'or*, or *écus à la couronne*, weighing three deniers four grains, and of the value of twenty-two sols, which would now be about seven francs seven sols. This coin had an extensive circulation in Europe, and continued to be struck down to the reign of Louis XIV. Under Louis XI., they were called *écus d'or au soleil*, because there was a sun above the crown; and under Charles VIII., *écus d'or au porc-épic*, because the shield of France on them was supported by a porcupine. The *Henris d'or* began and ended under Henry II. At first they were worth fifty sols. Double ones and half ones were also coined. The *Henris d'or* were of twenty-three carats, and weighed two deniers twenty grains.

It was under Louis XIII., in 1640, that *Louis d'or* were first coined. These pieces were at twenty-two carats, that is, inferior by one carat to the *Henris d'or*. At first they were worth ten livres. There were also coined *demi-louis*, *double-louis*, *quadruples*, and *pièces de dix louis;* but the two latter were merely fancy pieces. Here we may remark, that the terms *florin* and *denier* were general names, applied equally to all the French gold coins. Thus they said *florin à l'écu*, *florin à la chaise*, *denier d'or à l'aignel*, etc.

Silver Coins.—The *denier d'argent* (silver penny) was in use under the first race of kings, and weighed about twenty-one grains. It was larger, as before observed, under the second race. Those of Charlemagne weighed twenty-eight grains; those of Charles the Bald, thirty-two. Afterwards there were *gros tournois d'argent* and *petits tournois d'argent;* the latter were also called *mailles*, or *oboles d'argent*. The *gros tournois* was worth two sols

tournois, the *petit tournois* one sol *tournois*, and the *sol tournois* was always twelve deniers.

Philippe de Valois coined *parisis d'argent*. This coin was of fine silver, and weighed four deniers; it was worth one sol *parisis*, or fifteen deniers *tournois*. The *testons* (tester) succeeded the *gros tournois*, and were so called from the *teste* (head) of the king upon them. They were first struck by Louis XII. in 1513. The *teston* weighed seven deniers twelve grains and one-third, and was worth ten sols. It was at fourteen sols six deniers under Henry III., who forbad it to be coined in 1575. In the place of *testons* were made *francs*, worth twenty sols, or one livre; *demi-francs*, and *quarts de franc*. Besides these silver francs, Henry III. coined *quarts d'écu*; so named because their value was precisely the quarter of the *écu d'or*, which at that time was worth only sixty sols.

A short time after the *louis d'or* were coined, *louis d'argent* were made of sixty sols, thirty, fifteen, and five sols. The *louis* of sixty sols, also called *écus blancs*, weighed twenty-one deniers eight grains, and the other pieces in proportion. A project of coining *lys d'argent*, worth twenty sols, was given up for the *louis d'argent*, afterwards called *écus de six livres*.

We shall now lay before the reader a table of the relative value of ancient and modern coins, under the different monarchs, from Charlemagne to Louis XVI., taking the *livre* of the latter as the standard.

Year.	Kings.	Monies. liv.	sols.	den.
814	Charlemagne	66	8	0
840	Louis-le-Debonnaire	49	16	8
1180	Louis VII.	18	13	6
1223	Philip Augustus	19	10	10
1270	Saint Louis	18	4	11
1314	Philippe-le-Bel	17	19	0

Year.	Kings.	Monies. liv.	sols.	den.
1316	Louis-Hutin	18	8	10
1328	Charles-le-Bel	17	13	7
1350	Philippe de Valois	14	11	10
1364	Jean	9	5	5
1380	Charles V.	9	9	8
1422	Charles VI.	7	2	3
1461	Charles VII.	5	13	9
1483	Louis XI.	4	19	7
1498	Charles VIII.	4	10	7
1515	Louis XII.	3	19	8
1547	François I.	3	11	2
1559	Henri II.	3	6	5
1574	Charles IX.	2	18	7
1589	Henry III.	2	12	1
1610	Henry IV.	2	8	0
1643	Louis XIII.	1	15	3
1717	Louis XIV.	1	4	11
1774	Louis XV.	1	0	0
1793	Louis XVI.	1	0	0

Some of the French kings of the third race too frequently resorted to the pernicious measure of reducing the value of the coin of the realm. The long wars which Philippe de Valois and his successors, down to Charles VII., had to maintain against the English, were the cause of continual fluctuations in the currency during the reigns of those princes. They depreciated the coin gradually to a certain point, and then raised it suddenly to its intrinsic value, in order to have the occasion of depreciating it again. Thus the price of the mark of gold and silver varied almost every week.

Coining of false money was a crime severely punished. In the registers of the *Parlement*, we find that, in 1347, maître Étienne de Saint Germain, and Henry Foinon, *écuyer*, were *boiled* in the *Place-aux-Pourceaux*, and afterwards hanged, for having made dies to stamp *deniers d'or*.

Besides the Hôtel des Monnaies at Paris, there are mints in twelve other cities of France, viz. Bayonne, Bordeaux, la Rochelle, Lille, Limoges, Lyons, Marseilles, Nantes, Perpignan, Rouen, Strasbourg, and Toulouse. Each of these mints is under the superintendence of a king's commissary, a director of coinage, a comptroller, and a cashier, subject to the *Administration des Monnaies*, whose authority extends over all the mints in the kingdom.

BANQUE DE FRANCE.

The first proposal for the establishment of a general bank at Paris was made in 1716 by a Scotchman, named Law. The security offered was the commerce of the Mississippi, Senegal, and the East Indies. The regent (Duke of Orleans), a prince of a weak and undecided character, inconsiderately adopted this project.

By an edict of May 20, 1716, the bank was established, in part of the building of the old *Palais Mazarin*, rue Vivienne.

This bank commenced by issuing forty millions of actions. Allured by the profit, all who possessed specie were eager to exchange it for bills. The rue Quinquampoix, where the money-market was at first held, became celebrated for the multitudes which thronged to it, and the burlesque scenes of which it was the theatre.

The bills, far from the perfection to which *assignats* were afterwards carried, were plain, without borders, without filligree-work or vignettes, and afforded no security against forgery.

A few fortunes, rapidly acquired, proved a dangerous snare for the public, who hastened with new ardour to

exchange specie for paper, and sacrifice possession to expectation.

On the 4th of December, 1718, the regent created this establishment a *Banque Royale*, and Law was appointed its director.

On the 27th of the same month, an order in council prohibited payments exceeding 600 livres to be made in cash, which rendered a fresh issue of bills necessary. This prohibition gave rise to breaches of faith, and the voice of nature and equity was lost amidst the clamour of interest. Confiscations were frequent; informers were countenanced, encouraged, and even recompensed; servants betrayed their masters, and the citizen became a spy over his fellow-citizen. Brothers were sacrificed by brothers, and fathers by their children. The benevolent man was crushed by him whom he had saved from ruin, and perished by his own good offices. Respectable names were obliterated; and others, branded with infamy, occupied their place.

New issues of bills were made, discredit was thrown upon specie, and it was rumoured that two gold mines had been discovered in Louisiana. On December 1, 1719, bank-notes to the amount of 640 millions of livres were in circulation.

On the 11th of the same month, in order to draw to the bank all the coin remaining in France, it was prohibited to make any payment in silver above 10 livres, and in gold above 300 livres. The evil which originated in avarice was continued by necessity.

These restrictive measures gave a deadly blow to credit, which it was thought would be restored by raising Law to the dignity of comptroller-general of the finances, and procuring his abjuration of protestantism, the religion which he professed. The abbé Tencin, afterwards made

cardinal, was charged with this easy and interested conversion.

The abjuration of Law, and his elevation to his new dignity, were the prelude to his fall and that of his system.

The rue Quinquampoix, too narrow for the multitude that resorted to it, was deserted, and the exchange was transferred to the Place Vendôme. "There," says Duclos, "the vilest swindlers and the greatest lords met together, and became associates and equals through cupidity." The chancellor, whose house was in this *place*, demanding the removal of the exchange-market, the prince de Carignan offered the Hôtel de Soissons, and had a number of boxes constructed in the garden, each of which was let for 500 livres per month, the whole producing an annual sum of 500,000 livres. That prince obtained an ordinance, which interdicted the holders of bills to negociate them in any other place than these boxes.

The prince de Conti, who, in consideration of his protection of Law's bank, had received from him bills for enormous sums, was incessant in his demands for money. Law at length refusing to satisfy him, the prince sent to the bank, and demanded payment of so great a number of bills, that three or four waggons came away laden with specie. Law complained to the duke of Orleans, and the prince de Conti was sharply reprimanded, but he kept the money.

This heavy demand upon the bank was followed by several others.

In 1719, some English and Dutch merchants purchased bills to a considerable amount at a low price, had them cashed by the bank, and carried out of France several hundred millions in specie. Other foreigners, in 1720,

followed their example, and transported out of the kingdom immense sums in metallic currency.

At that period, the credit of Law's bank was shaken to its foundation, and dissatisfaction began to show itself. To calm the public mind, the regent, in May, 1720, deposed Law from his office of comptroller-general, but he still retained the place of director-general of the Bank and of the India Company.

To colonise the settlements upon which the bills of the bank were mortgaged, all the vagabonds and prostitutes in Paris were arrested. In a short time this measure gave rise to abuse. Under the pretext of seizing vagabonds to send to the Mississippi, a number of honest artisans were arrested by the police officers, in the hope of obtaining ransoms for their liberty. The people, exasperated to the highest pitch, attacked, and even killed, several of the officers, when the regent, thrown into alarm, put an end to this odious system of persecution.

To re-establish credit, a square league of land in these distant countries was offered for three thousand livres. Several capitalists, led into error, bought land equal in extent to an entire province.

The efforts made by the government to support Law only contributed to accelerate his fall. An edict of May 21, 1720, ordained the gradual reduction of the bills and actions of the India Company. This decree was revoked twenty-four hours after; but the blow was struck, and expedients were unavailing. The holders of bills were filled with indignation, and Law, alarmed for his personal safety, obtained the protection of a military guard.

On the 11th of June following, the mother of the regent, in a letter, says:—"No one in France has a *sou* left; but I will say, saving your presence, that all have got paper for their water-closets."

The evil being fully known, complaints were heard from all quarters; and the regent, pretending to be dissatisfied with Law, dismissed him from his directorship, and placed the direction of the bank in the hands of his friend, the duke d'Antin, to whom were joined some councillors of the *Parlement.*

This measure was ineffectual, and the complaints increased; but the regent found, in the misery caused by his mal-administration, a subject for laughter. "Law is dying with fear," said the mother of the regent; "my son, whom nothing intimidates, cannot help laughing at the extreme dread of that man."

On the 15th of July, Law, more alarmed than ever, took refuge at the Palais Royal, where the regent resided. The populace demanded with cries and menaces the death of the man who had caused their ruin. Several persons perished in the tumult. Three dead bodies were carried out of the court of the Palais Royal, and the regent's mother said: "My son laughed incessantly during the hurly-burly."

The populace, seeing Law's carriage pass by, attacked and broke it to pieces. This event was announced to the *Parlement* by the chief president in the following *impromptu:*—

> Messieurs, Messieurs, bonne nouvelle,
> Le carrosse de Law est réduit en canelle.

The members rose, expressed their joy, and inquired, "Is Law torn to pieces?"

It was with such flippancy that the most serious affairs were at that time treated.

Several millions of bank bills remained uncashed, nearly all the specie was gone out of France, the finances of the state were a nullity, and a great number of families were reduced to utter misery.

Law remained at the Palais Royal during the whole of December, and was then conveyed secretly to one of the regent's estates at about six leagues from Paris, from whence the princes, enriched by his system, aided his escape, by furnishing him with horses. He repaired to Brussels, and went from thence to Venice, where he died.

After the departure of Law, the regent held a council, when it appeared that *two milliards seven hundred millions* in bank notes had been issued, independent of ordinances.

The regent acknowledged that Law had issued *twelve hundred millions* beyond what was fixed by ordinances, and that it being done, he had screened him by orders in council, which decreed an augmentation to that amount. The council, "where the regent and the duke of Bourbon played," says Duclos, "a *very ill part*," took no measures to punish the princes and lords enriched by their dishonesty, or to relieve the families ruined by their misplaced confidence.

PRESENT ESTABLISHMENT.

The bank of France was formed in 1800, and has the exclusive privilege (for forty years, from Sept. 23, 1803), of issuing notes payable at sight. These notes are of 500 and 1000 francs only.

The operations of the bank consist, 1st, in discounting bills of exchange or to order, at dates which cannot exceed three months, stamped and guaranteed by at least three signatures of merchants or others of undoubted credit. 2d, In advancing money on government bills of fixed dates. 3d, In advancing money on bullion, or foreign gold and silver coin. 4th, In keeping an account for

voluntary deposits of every kind; government securities, national and foreign; shares, contracts, bonds, letters of exchange, bills, and all engagements to order or to bearer; gold and silver bars, national and foreign coin, and diamonds; with a charge for keeping, according to the value of the deposit, which cannot exceed an eighth per cent. for six months or less. 5th, In undertaking to recover the payment of bills on the account of individuals and public establishments. 6th, To receive in a current account sums entrusted by individuals and public establishments, and to pay the engagements it thereby contracts to the amount of the sums entrusted.

Discounting days are Mondays, Wednesdays, and Fridays. The discount is four per cent. per annum. To be admitted to discount, and to have a running account at the bank, a request must be made in writing to the governor, and be accompanied by the certificate of three well known persons. The usufruct of bank shares may be ceded, and the fee-simple may also be disposed of. The shares may be *immobilisés*, that is, converted into real property, by a declaration of the proprietor; they are then, like every other species of real property, subject to the same laws, and have the same prerogatives. Shares *immobilisés* may be applied to the formation of a *majorat*.*

The capital of the bank consists of 90,000 actions of 1000 francs each; but for some time past they have constantly been sold at upwards of 1500 francs each action.

The hotel in which the bank is established† long served as the habitation of noblemen before it became an edifice

* Endowment annexed to a title upon its creation.

† See *Hôtel de Toulouse*, p. 224.

of public utility. It was constructed in 1620, for the duke de la Vrillière, by F. Mansart. The count de Toulouse, having purchased it in 1713, caused great additions and embellishments to be made to it: at his death it passed to the duke de Penthièvre, who possessed it till it became national property. In 1811, it was ceded to the bank of France, when considerable alterations were made in it under the direction of Delannoy; the chief of which, at least in a public point of view, was the formation of the principal entrance towards the Place des Victoires.

HOTEL DES INVALIDES.

The first establishment in France for military invalids was formed by Henry IV. in 1596, in an ancient convent in the faubourg Saint Marcel, and was afterwards transferred to the château of Bicêtre, by Louis XIII.*

Part of the revenue of this establishment arose from the suppression of what were called *oblats*. These *oblats*, of great antiquity in the church, were laymen, generally wounded soldiers, placed for their support by the king in every abbey of his nomination. The abbeys afterwards converted the obligation to maintain *oblats* into annuities, which were finally assigned to the Hôtel des Invalides. To these annuities were subsequently added three deniers out of every livre expended in war.

Louis XIV., by whose wars the number of invalids was greatly augmented, determined to erect a building to receive them, commensurate with the object of its destination. A spacious piece of ground was purchased, and, by a decree dated March 12, 1670, funds were assigned for the construction and endowment of this establishment.

The foundations were laid in November following, and

* See *Hospice de Bicêtre*.

at the end of four years several officers and soldiers made it their abode. In April, 1674, a royal edict was issued, declaring the object and rules of the institution, investing it with various privileges and exemptions, and styling it *Hôtel Royal des Invalides.* The minister of war was constituted superintendant-general, and held a monthly council to deliberate upon the affairs of the institution. In 1701, three receivers-general were created.

The church, dedicated to Saint Louis, was begun in 1675. The designs of the hotel and the church were furnished by Liberal Bruant; the plans for the dome were by J. H. Mansart. The erection of this stately pile of building occupied thirty years.

The hotel is approached by an esplanade planted with trees, which extends from the quay on the bank of the Seine to the iron gate before the hotel, and measures one thousand four hundred and forty feet, by seven hundred and eighty. It is adorned with grass-plots and a fountain (now dry), upon which, under the government of Bonaparte, was placed the celebrated bronze lion brought from the place of Saint Mark, at Venice.* This trophy was taken back to Venice, by the Austrians, in 1815,† and it is intended to restore the fountain. The esplanade was almost entirely replanted in the winter of 1818.

The iron gate leads into an outer court, surrounded by ditches and fortified with cannon.

The front is six hundred and twelve feet in length; it is divided into four storeys, and pierced with one hundred and thirty-three windows, exclusive of those in the roof. In the centre is an arched gateway, surmounted by a bas-relief, representing Louis XIV. on horseback, attended by Jus-

* See *Fontaine des Invalides.*

† This beautiful figure was mutilated by the invalids upon the approach of the allied armies.

tice and Prudence. The bas-relief, by Coustou, which was destroyed at the revolution, represented the monarch on horseback, and, like the sun, which he took for his emblem, surrounded by the signs of the Zodiac. The key-stone of the arch presents the head of Hercules, and on the sides are statues of Mars and Minerva. In front of the wings are the four bronze slaves which once adorned the statue of Louis XIV. in the Place des Victoires.* The following inscription, effaced at the revolution, has been restored:—

Ludovicus Magnus, Militibus, regali munificenciâ, in perpetuum providens, has ædes posuit, anno M.DC.LXXV.

This gate leads into an inner court, which forms a parallelogram of three hundred and ninety feet by one hundred and ninety-five. It is surrounded with buildings, presenting two storeys of arcades which form galleries. The architecture of this court is simple and majestic. In the centre, opposite to the entrance of the court, is the portico of the church.

The church is in the form of a Latin cross, and possesses a magnificent altar, adorned with six twisted columns, in groups of three, highly ornamented and richly gilt; these support a canopy, surmounted by a globe and cross. The figures and ornaments of the altar are by Vancleve and Coustou.

At the angles of the dome are four chapels, dedicated to the fathers of the Latin church, viz. Ambrose, Jerome, Augustine, and Gregory. The diameter of the dome is fifty feet, and its elevation three hundred. The pavement is of various marbles, disposed in cyphers, fleurs-de-lis, etc. The ceilings of the dome and the chapels were painted by La Fosse, Le Brun, and other celebrated masters.

* See *Place des Victoires*.

Over the entrances to the chapels, and in various other parts of the building, are bas-reliefs representing events in the life of Saint Louis. The chapels were formerly adorned with marble statues, which were destroyed at the revolution.

In the dome is a monument erected to Vauban, in 1807 (a century after his death), by the Royal Corps of Engineers. Opposite to it is the mausoleum of marshal Turenne, which originally stood in the church of Saint Denis,* and was transferred, in 1800, from the *Musée des Monumens Français* to the place which it now occupies. Twelve medallions of kings of France, in the entablature of the dome, were transformed at the revolution into Grecian and Roman philosophers, with Voltaire and Rousseau among them. These have been restored, and represent several kings, of which Clovis is the earliest, and Louis XIV. the latest.

Opposite the gate, between the church and the dome, is a grand door opening upon a portico, one hundred and eighty feet wide, and ninety-six high. The portico is ornamented with two ranges of columns of the Doric and Corinthian orders, crowned with a pediment, in which is a bas-relief. In front of the portico is a wide avenue planted with trees, from which a fine view of the building is obtained.

The dome is adorned on the outside with forty columns of the Composite order, surmounted by a balustrade. Next is an attic, and then a cupola covered with lead, wrought in compartments, and enriched with trophies, etc. The cupola was originally gilt, but the action of the atmosphere having destroyed its lustre, it was regilt in 1813, by order of Bonaparte. Above the cupola rises a lantern,

* See Appendix.—Exhumation at Saint Denis.

surmounted by a lofty spire, terminated by a globe and cross.

The kitchens, refectories, dispensaries, and other offices, are upon an extensive scale, and well regulated.

A marshal of France, who has a staff (*état major*) under his command, is governor of this magnificent establishment, which it is said can contain seven thousand persons, but at present there is not above half that number. An administration, composed of eminent persons, superintends and regulates the employment of its revenues; skilful physicians are attached to it, and the *Sœurs de la Charité* nurse the sick with the tenderest care. These old warriors find in this asylum abundant and wholesome food, every attention to their infirmities and wounds, and pay proportioned to the rank they held in the army. The officers and privates have separate refectories, and those above the rank of captain dine in their own rooms.

Louis XIV. was always strongly attached to the Hôtel des Invalides, and visited it frequently. To his death it was his favourite object, he was delighted in hearing that it was admired throughout Europe, and even made express mention of it in his will in the following terms:—"Of the different establishments which we have formed in the course of our reign, there is none more useful to the state than that of the *Hôtel Royal des Invalides:* it is most just that soldiers who, by the wounds they have received in war, or by their long services and age, are unable to work and gain their livelihood, should have a certain subsistence for the rest of their days. Several officers without fortune also find there an honourable retreat. Every kind of motive should engage the Dauphin and all our successors to maintain this establishment, and to afford it their special protection; we exhort them to do so as far as lies in their power."

Peter the Great, Czar of Russia, visited the Hôtel des Invalides when he was at Paris. After inspecting every thing worthy of observation with that penetrating eye which nothing could escape, he expressed a desire to see the soldiers at dinner. A double portion of wine was given to them, and the Czar, taking a glass, said, "*Camarades, je bois à votre santé.*"

Before the revolution, a great number of arms were deposited at the Hôtel des Invalides. In the night of July 12, 1789, six waggon loads of muskets were removed by order of the minister of war, to prevent their falling into the hands of the populace. The remainder were concealed in the roof and vaults of the church. Notwithstanding these precautions, a mob repaired to the church two days after (July 14), and forcibly carried off thirty thousand muskets, with six pieces of cannon which were in the court. These arms were employed at the taking of the Bastille.

In 1793, workshops for manufacturing muskets, pistols, etc. were constructed round the esplanade of the Hôtel des Invalides.

In the following year a singular monument, after the designs of David, was erected upon this spot, by order of the National Convention. Upon the summit of a mountain was a colossal statue of Hercules with his club, treading *Fédéralisme* beneath his feet. At the bottom was a fungous slough, from which issued toads; these were intended to represent the Members of the National Assembly, who were called *Députés du Marais,* over whom the *Députés de la Montagne* pretended to have gained a signal victory on the celebrated 31st of May.

On the 25th Messidor, an XI. (July 14, 1803), the three consuls, attended by all the public authorities of

the capital, celebrated the anniversary of July 14,* in the church des Invalides. The same ceremony took place on July 14 of the following year, in the presence of Bonaparte, then become emperor of the French. All the members of the Legion of Honour in Paris took the oath between the hands of the emperor, who distributed the star of the order to two thousand individuals.

In 1804, Bonaparte, then first consul, determined that a library should be attached to this establishment. The project was carried into execution by the collection of about twenty thousand volumes, to which additions have been made at various periods.

In October, 1806, Bonaparte presented to this establishment the sword of Frederick the Great, together with a general's sash and the decoration of the black eagle worn by that monarch, and the colours taken in the Prussian campaign. On the 17th of May, 1807, these presents were conveyed to the hotel with great pomp. Marshal Moncey bore the sword and decorations of the illustrious Frederick, and the colours were displayed in a chariot drawn by six horses. The procession was attended by the great officers of the empire, the cabinet ministers, and deputations of the various tribunals and public bodies. The cavalcade was received at the gate by the governor and other officers of the establishment, and conducted into the hotel, where M. Fontanes, president of the Legislative Body, delivered an address adapted to the occasion.

At the commencement of 1814, there were in the nave of the church no fewer than nine hundred and sixty colours, which had been taken in battle since the revolution. On the evening before the entrance of the allied armies into Paris (March 31, 1814), Joseph Bonaparte, *ci-devant*

* Day of the taking of the Bastille.—See *Bastille.*

king of Spain, ordered these colours to be burnt, and the sword of Frederick to be broken.

It was upon the esplanade of the Hôtel des Invalides, that Bonaparte caused workshops to be established for the construction of boats destined for his boasted expedition against England.

The following verses upon the Hôtel des Invalides are contained in the work entitled *Paris Ancien et Nouveau*, by Lemaire, published in 1684.

SUR L'HOSTEL ROYAL DES INVALIDES.

Quel miracle soudain fait dans ces préz charmans
Naistre ce grand palais, ces longs appartemens?
D'un regard étonné la Seine les découvre,
Et doute quelque temps si c'est un nouveau Louvre,
Si dans ces murs hautains, dans ce vaste contour,
Ou des rois, ou des dieux, vont faire leur séjour.
C'est là, peuples, c'est là, qu'un monarque invincible,
Vrai père des soldats, à leurs travaux sensible,
Comme il a partagé leur sort laborieux,
Leur fait part à son tour de son sort glorieux.
Il change en un moment par ses bontés propices,
Leur fatigue en repos, et leur maux en délices.
Leurs membres mutiléz, triste marque d'honneur!
Sont des sources pour eux de joye et de bonheur.
Dans un heureux loisir, leurs tranquilles pensées
Se font de doux plaisirs de leurs peines passées;
Ou si quelque douleur peut troubler ce repos,
C'est de ne suivre plus les pas de ce héros.
L'un, d'une belle ardeur l'âme encore touchée,
Décrit comment Louis ordonnait la tranchée;
Du geste, de la voix, du regard seulement,
Donnait à tous les corps l'ordre et le mouvement.
L'autre dit les bienfaits de sa main libérale,
L'autre répète un mot de sa bouche royale.
Emus par ces objets à chercher les combats,
Ils semblent retrouver des jambes et des bras;
Rentrer tout de nouveau dans les champs de la gloire,
Suivre encore Louis de victoire en victoire,
Et les jours et les mois sont plutost écoulez
Qu'ils ne peuvent compter tant d'exploits signalez.

When the king enters the Hôtel des Invalides, his ordinary guard is no longer on duty. This was decided at the first visit which Louis XIV. made to this establishment. The old soldiers, who flocked together to obtain a view of the king, were hurt at being repulsed by the royal guards. The king perceiving it, ordered his guards to retire, saying: "It is impossible for me to be more safe than in the midst of my old soldiers." From that time, whenever the king enters this hotel he is guarded by the invalids.

At the revolution, the Hôtel des Invalides took the name of *Temple de l'Humanité;* under Bonaparte it was called *Temple de Mars;* and at the restoration it resumed its original title.

ÉCOLE ROYALE MILITAIRE, AND CHAMP DE MARS.

This military school was established in 1751, by Louis XV. for five hundred young noblemen, to be gratuitously boarded and instructed in all the sciences requisite for an officer. A certain number of foreign or national boarders were also admissible into the school upon paying 2000 livres, provided they were catholics, and could trace back their descent from nobility to four generations.

The produce of a lottery, and the revenue of the abbey of Saint Jean de Laon, which was suppressed by pope Clement XIII., furnished pecuniary supplies to meet the expenses of this establishment.

The construction of this spacious and magnificent edifice, which occupied ten years in building, was begun in 1752, after the designs of Gabriel. The first stone of the chapel was not laid till July, 1769.

The various buildings and courts occupy a parallelogram of thirteen hundred and twenty feet by seven hundred and eighty.

The principal front of this edifice presents two courts, surrounded with buildings; these were formerly hidden by the adjacent houses, which, in 1789, were pulled down and palisades erected in their place. The first court, which is a square of four hundred and twenty feet, leads to a second, called the *Cour Royale*, forming a square of two hundred and seventy feet. In the centre of this court there was formerly a pedestrian statue of Louis XV. in marble, by Lemoine. The buildings of the second court are decorated with coupled Doric columns; and a projection in the centre is surmounted by a pediment. The pediments of the wings are painted in fresco, by Gibelin, who first introduced that style of painting into Paris. They are imitations of bas-reliefs; the one representing *Athletæ* checking an unruly horse; the other Study, personified, surrounded by the attributes of the Arts and Sciences.

Towards the court, the principal pile of building is decorated with a range of Doric columns, surmounted by another range of the Ionic order. In the centre is a projection ornamented with Corinthian columns, which embrace the two storeys, and support a pediment and an attic.

The vestibule is adorned with four ranges of columns of the Tuscan order, and four niches, in which, before the revolution, were statues of the marshal de Luxembourg, by Mouchi; the viscount de Turenne, by Pajou; the prince de Condé, by Lecomte; and the marshal de Saxe, by d'Huet.

On the first floor is the council chamber, ornamented with military emblems and pictures, by Lepan, repre-

senting the battles of Fontenoy and Lawfeld; and the sieges of Tournai and Fribourg.

In other rooms are works by distinguished painters, and in the chapel are pictures by Vien, Hallé, Lagrenée junior, and Doyen.

The front towards the Champ de Mars presents two rows of windows, each consisting of twenty-one. The central projection is decorated with Corinthian columns, which embrace the two storeys and support a pediment, ornamented with bas-reliefs, behind which rises a quadrangular dome, terminated by a spire.

The duke de Choiseul, minister of war, ordered an observatory to be established in this edifice, in 1768, and the celebrated astronomer, De Lalande, was charged to carry the project into execution. The observatory was abolished shortly afterwards, but it was re-established in 1788, by order of the minister de Ségur, and still exists in one of the wings on the left of the first court.

The other buildings and offices of this establishment surround fifteen courts or gardens.

This edifice, having been appropriated to different purposes, has undergone several alterations.

The Military School was suppressed in April, 1788, by a decree of the council, and the pupils were distributed in regiments and colleges. In the same year, this edifice was one of the four structures destined to replace the hospital of the Hôtel Dieu, and the architect Brongniard was charged to make the necessary alterations.

During the revolution, the *École Militaire* was transformed into barracks for cavalry. Bonaparte afterwards made it his head-quarters, and upon the frieze of the front towards the Champ de Mars was this inscription :—

QUARTIER NAPOLÉON.

Since the restoration, the Military School has been converted into barracks.

Between this building and the Seine, is the Champ de Mars, an immense field belonging to this establishment.

The Champ de Mars forms a regular parallelogram of two thousand seven hundred feet, by thirteen hundred and twenty, and was originally destined for the exercises of the pupils of the military school. It now serves for grand reviews, and a body of ten thousand men can go through their manœuvres in it with the greatest facility. It has been the theatre of several political assemblies, of which none is more memorable than the *Fête de la Fédération*, held July 14, 1790. The Champ de Mars was, at this period, a plain, which it was considered desirable to surround with an embankment, to give it the appearance of a vast amphitheatre. Fifteen thousand men were employed to carry this project into execution. They proceeded very slowly; and as the 2d of July had arrived, the only desire that occupied the minds of the Parisians was to complete the work in the twelve remaining days. Universal ardour prevailed throughout the city and the surrounding villages; and persons of every condition, age, and sex, came furnished with spades, shovels, wheelbarrows, etc., to lend their assistance. The different companies and public bodies of Paris, the national guards, the invalids, the Swiss guards, the religious communities of both sexes, the pupils of the colleges, etc. succeeded each other in long files. Each troop was preceded by a banner, with an inscription; and every village had its flag. The mayor and the commandant of Paris mingled with the workmen, and legislators themselves repaired to the Champ de Mars after their meetings, to enjoy the spectacle or join in the labour. The king also traversed the field, and was received with acclamations. The multitude extended through all the avenues of the Champ de Mars, and the scene was enlivened by the song of *ça-ira*, to the sound of violins and

martial music. One hundred and fifty thousand persons gave themselves up cheerfully to the laborious work. It was by this enthusiasm that the preparations for the *fête* were finished by the 14th of July.

At nine o'clock on the morning of that day, the confederated army, the mayor and other municipal officers, and the National Assembly, in the midst of two rows of colours of the sixty districts of Paris, went in procession to the Champ de Mars, where they were received with a salute of artillery.

At the entrance of the field was a triumphal arch, bearing the following inscriptions :—

" Les droits de l'homme étaient méconnus depuis des siècles, ils ont été reconquis pour l'humanité entière."

" Le roi d'un peuple libre est seul un roi puissant."

" Nous ne vous craignons plus, subalternes tyrans,
" Vous qui nous opprimiez sous cent noms différens."

" Vous chérissiez cette liberté, vous la possédez maintenant, montrez-vous dignes de la conserver."

In the centre of the field was a circular altar, dedicated *à la patrie*, round which were placed the representatives of the departments. Upon the front of the altar, a female was seen driving back the clouds and displaying the word

CONSTITUTION.

On one side of the altar was :—

" Les mortels sont égaux ; ce n'est pas la naissance,
" C'est la seule vertu qui fait la différence."

" La loi dans tout état doit être universelle ;
" Les mortels quels qu'ils soient sont égaux devant elle."

On the opposite side :—

" Songez aux trois mots sacrés qui garantissent ses décrets :—

" La Nation, la Loi, le Roi.

" La nation, c'est vous ;
" La loi, c'est encore vous, c'est votre volonté ;
" Le roi, c'est le gardien de la loi."

The king, the royal family, and the National Assembly, were seated in a superb amphitheatre, in front of the Military School.

At half-past three o'clock, M. Talleyrand de Périgord, bishop of Autun, assisted by sixty almoners of the Parisian national guards, began divine service. At the conclusion of mass a discharge of artillery was fired.

General La Fayette then ascended the altar, and, in the name of all the national guards of France, took the oath of fidelity to the nation, the law, and the king. The confederates of the troops of the line exclaimed: "*Je le jure.*"

The president of the National Assembly approached the king and took the oath, each of the members repeating, "*Je le jure.*"

The king then lifted up his hands towards the altar, and said:—"*Moi, roi des Français, je jure à la nation d'employer tout le pouvoir qui m'est délégué par la loi constitutionnelle de l'état, à maintenir et à faire exécuter les lois.*" The whole multitude exclaimed, "*Je le jure.*"

The queen, who wore tricoloured plumes, likewise took the oath.

The king embraced his children, and grasped the hand of the queen and the dauphin with strong emotion.

After *Te Deum* had been sung, the national guards and the troops of the line sheathed their swords and embraced each other. The assembly then broke up. In the evening the capital was illuminated.

It was this ceremony which Bonaparte, during the *Cent Jours*, wished to renew, hoping to produce for his famous *Acte additionnel aux Constitutions de l'Empire*, that enthusiasm which the Parisians had displayed for their charter at the commencement of the revolution. On the 1st of May, 1815, he assembled the deputations of all the corps of his army in the Champ de Mars. A discharge of

cannon announced the solemnity; the soldiers hailed him with acclamations. Among the citizens also there were several who united their voices with those of the troops; but the French were no longer the people of 1790. Bonaparte, defeated on the 18th of June, at Waterloo, found no further support at Paris, and abdicated shortly after.

On the 3d of June, 1792, the *Champ de Mars* was the theatre of a solemn procession, by order of the legislative body, in honour of Simoneau, the mayor d'Étampes, who perished by the hands of the populace in the corn-market, whilst he was endeavouring to re-establish order and protect the corn-merchants. The procession set out from the Bastile, and was conducted in the name of *the Law*. The banner of the Law was preceded by a model of the Bastile, and followed by the forty-eight sections of Paris, united under the word *indivisible*. The sword of the Law was placed on a funeral couch, surrounded by the national guards, and surmounted by this inscription: *Elle frappe pour défendre*. Next was carried the scarf of Simoneau, adorned with crape and palm leaves, and surmounted by a crown; then came his bust, followed by his family in deep mourning, and a pyramid, to perpetuate his memory. Upon a gilt chair was displayed to public view *le livre figuré de la Loi*. The procession was closed by a colossal statue of the *Law*, represented by a female, seated, and leaning upon the tables of the Rights of Man. Her attribute was a sceptre.

When the procession arrived at the Champ de Mars, a picture, representing the death of Simoneau, was hung upon a palm-tree, and around it were ranged the emblems used at the procession. A salute of artillery announced the elevation of the book of the law, in honour of which a hymn was sung, and the ceremony terminated by accompanying the remains of Simoneau to the Pantheon.

A *fête* for the abolition of the slave trade was celebrated in the Champ de Mars, on January 1, 1791; and January 21, 1794, it was the scene of public rejoicings on account of the recapture of Toulon from the English.

On the 8th of June, 1794, the National Convention, with the president Robespierre at their head, repaired to the Champ de Mars, to celebrate the *Fête de l'Être Suprême.* An artificial mountain, on the top of which was a kind of tower, had been erected for the occasion. Upon the arrival of the Convention a ludicrous scene occurred, the members rushing forward and striving against each other to reach the summit of the mountain first.

In 1796, on the anniversary of the death of Louis XVI., the Directory, accompanied by all the constituted authorities, proceeded in pomp to the Champ de Mars, to take an oath of hatred to royalty, upon the altar *de la patrie.*

Napoléon Bonaparte, having been crowned Emperor of the French, went in state on the 5th of December, 1804, to the Champ de Mars, to distribute the eagles of the empire to his army. (See *Coronation of Bonaparte,* Vol. I. p. 63.)

LA BOURSE.

The Exchange of Paris was first established in 1724, in part of the ancient Palais Mazarin, rue Vivienne, now annexed to the Royal Treasury. During the revolution it was removed to the church des Petits Pères, then to the *galerie de Virginie,* in the Palais Royal, and, lastly, to the temporary structure in the rue Feydeau, where it is still held.

The want of an edifice, specially devoted to commercial transactions, was much felt in Paris ; and the suppression of the convent des Filles-Saint-Thomas afforded a site in every respect adapted for such a construction. M. Brong-

niard, architect, was charged to furnish plans for an Exchange, and the first stone was laid March 24, 1808. The works proceeded with activity till 1814, when they were suspended; they have since been resumed, and this useful and sumptuous structure will shortly be completed.

The form of the new exchange is a parallelogram of two hundred and twelve feet by one hundred and twenty-six. It is surrounded by a peristyle of sixty-six Corinthian columns, supporting an entablature and an attic, and forming a covered gallery, which is approached by a flight of steps, extending the whole width of the western front. This gallery is adorned with bas-reliefs, the subjects of which relate to commerce and industry. Over the entrance is inscribed, in letters of bronze gilt:—

"BOURSE ET TRIBUNAL DE COMMERCE."

A spacious vestibule on the right leads to the private rooms of the *Agens* and *Courtiers de Change*; and on the left, to the *Tribunal de Commerce.*

The *Salle de la Bourse*, in the centre of the building, on the ground floor, is one hundred and sixteen feet in length, by seventy-six in breadth. It receives light by the roof, and will contain two thousand persons.

Brongniard dying in 1813, the works have since proceeded under the direction of Labarre. When the remains of Brongniard were conveyed to their place of interment, the procession made a long pause before the splendid monument, which death forbade him to complete, and the workmen, having descended from their scaffolds, drew up in a line, and rendered a last homage to the distinguished talents and estimable qualities of their departed master.

If the entire plan of the Exchange be executed, the rue Vivienne will be prolonged to the Boulevard, and a street, sixty feet wide, will be opened on the side of the rue Notre-Dame-des-Victoires, into the rue Montmartre.

PALAIS DE LA LÉGION D'HONNEUR.

[Rue de Bourbon.]

This edifice was built in 1786, after the designs of Rousseau, for the prince de Salm, whose name it bore. The entrance towards the rue de Bourbon presents a triumphal arch, decorated with Ionic columns, and a peristyle of the same order; on the sides of the arch are two galleries leading to pavilions forming the wings, the attics of which are ornamented with bas-reliefs, by Roland. The front, towards the quai d'Orsay, is enriched with ornamental joints. In the centre is a circular projecting mass, decorated with columns which support a balustrade, crowned by six statues.

The prince de Salm having been beheaded, in 1793, his hotel was drawn for by lottery, and a journeyman hairdresser obtained the winning number.

The Legion of Honour was created by a law of May 19, 1802, and its inauguration was celebrated on the 14th of July, 1803. The Hôtel de Salm was chosen for the establishment of this new order; and a happier selection could not have been made, whether considered with regard to the imposing aspect of its principal front, or the spacious and richly-ornamented saloons which it contains.

According to the law of May 19, the Legion of Honour was to be composed of a grand administrative council and fifteen cohorts, each cohort to consist of seven grand officers, twenty commanders, thirty officers, and two hundred and fifty *légionnaires*. The members of the Legion were to receive pensions in the following proportion: — the grand chancellor, 40,000 francs; grand officers, 5000 francs; commanders, 2000 francs; officers, 1000 francs; *légionnaires*, 250 francs.

The number of members was afterwards greatly augmented, and grand crosses were added to the Order.

The funds annually granted being found inadequate, in consequence of the augmentation of the number of members, the pensions were reduced by a royal ordinance, dated April 3, 1819, when it was also fixed, that in proportion as the number of those actually on the pension list was diminished, the pensions of those remaining should be gradually increased to their original standard, beginning with the *légionnaires*, and that, in future, pensions should be granted to military members only, and those merely to subaltern officers and privates.

On the 1st of January, 1823, the Order consisted of eighty-eight grand crosses, one hundred and seventy-four grand officers, seven hundred and eleven commanders, three thousand eight hundred and ninety officers, and thirty-seven thousand six hundred and eighty-nine *légionnaires*, whose pensions were regulated as follows:—Grand crosses: ten at 10,000 francs; one at 7,500 francs; fifty-six at 2,500 francs; eleven at 1000 francs; six at 740 francs; one at 250 francs; and three without pension. Grand officers: sixty-seven at 2,500 francs; seventy at 1000 francs; twenty-six at 740 francs; four at 250 francs; and seven without pension. Commanders: three hundred and seventy-four at 1000 francs; two hundred and thirteen at 740 francs; sixty-nine at 250 francs; and fifty-five without pension. Officers: two thousand and thirty-nine at 740 francs; one thousand three hundred and forty-three at 250 francs; and five hundred and eight without pension. *Légionnaires*: one at 750 francs; twenty-five thousand six hundred and sixteen at 250 francs; and twelve thousand and seventy-two without pension. The total amount of the pensions thus regulated was 9,319,160 francs.

The number of members admitted since the first establishment of the Order to January 1, 1823, (including six thousand two hundred and two received by Bonaparte

during the Hundred Days, whose places have not been filled up, although their names were struck off the list), is seventy-one thousand one hundred and forty-seven. The actual number at the latter period was forty-two thousand six hundred and forty-eight; so that, since its creation, the Legion has lost, by decease or otherwise, twenty-two thousand two hundred and ninety-nine of its members.

The annexed table contains a correct statement of the revenue and expenditure of the Legion of Honour from its creation to the present time.

Years.	Revenue.	Expenditure.	Purchase of decorations. *
	fr. c.	fr. c.	fr. c.
An XI. (fructidor). .	3,786,557 75	11,905 73	» »
An XII.	4,217,312 77	2,440,651 58	496,554 30
An XIII.	4,589,479 56	5,221,868 98	139,511 50
An XIV.(1806) . . .	5,885,929 79	7,708,166 19	143,841 »
1807.	5,851,457 10	8,774,919 12	110,140 »
1808.	9,551,922 22	9,454,887 68	125,655 »
1809.	7,928,780 33	9,018,506 72	125,431 69
1810.	9,998,180 57	10,499,710 47	114,261 24
1811.	10,399,835 69	10,401,349 41	95,583 65
1812.	9,704,323 72	10,409,920 85	150,385 22
1813.	10,696,148 54	12,171,721 44	134,639 52
1814.	7,104,528 86	7,028,341 2	3,865 8
1815.	6,902,984 24	7,229,822 91	2,237 66
1816.	6,948,567 92	7,148,893 61	1,562 34
1817.	7,135,897 44	7,222,689 92	6,011 »
1818.	7,112,641 21	2,309,603 89	» »
1819.	6,850,383 78	6,759,023 6	» »
1820.	9,009,604 35	14,619,965 10	» »
1821.	10,513,634 3	10,914,210 16	» »
Deficit paid out of the grant made for the year following	5,188,287 97	» »	» »
	149,346,157 84	149,346,157 84	1,649,679 20
Grant made by the king's ordinance for 1822.	10,291,584 »	10,309,506 94	
1823.	10,289,012 50	10,310,084 72	

* Until 1818, the decorations of new members were purchased out of the funds of the Order, but are now provided at their own expense.

CHAP. IV.

HOTELS,

ANCIENT AND MODERN.

Before we speak of hotels, we shall say a few words respecting the bars formerly placed in front of the houses of princes and other distinguished individuals.

The princes of the blood, in former times, had unlimited jurisdiction over their domestics. The great officers of the crown had the same authority over all those who held any charge, employment, or office under them. In case of popular tumult, or if the people had any urgent complaint to make, they assembled before the house of the governor, the grand almoner, the *connétable*, the grand chamberlain, the grand equerry, the chancellor, a prince of the blood, or, in short, before the house of any one who had authority to judge and punish the persons of whom they had to complain. The prince or officer appeared at his door, where there was a bar, that he might not be pressed upon by the people, and on which he leant, to hear their complaints. Such was the origin of the bars which, before the revolution, were seen in front of different hotels in Paris. The cardinal de Rohan,

as grand almoner, had one before his hotel in the rue du Temple; but there was none before the Hôtel de Soubise. There was one before the Hôtel d'Armagnac, because the *connétable* occupied it; but there were none before the hotels of the other princes of the house of Lorraine. There was a bar before the Hôtel de Bouillon, for the grand chamberlain, but none before the Hôtel d'Évreux, nor the Hôtel d'Auvergne. The senior marshal of France had a bar, as the representative of the *connétable.* A bar once placed before an hotel could not be removed, although the person who might subsequently occupy it was destitute of the authority which it implied; neither could it be repaired, but was left to go to decay. Ambassadors extraordinary were entitled to bars.

HOTEL D'ARMAGNAC.

This ancient mansion stood upon part of the site now occupied by the Palais Royal. It was to this hotel that the troops of the duke de Bourgogne first marched, in 1418, when they were let into Paris by Perrinet Leclerc. The *connétable,* Bernard d'Armagnac, had taken refuge in disguise in the house of a mason, situate in the rue des Bons Enfans; but the mason having betrayed him, he was arrested and confined in a dungeon of the Conciergerie. A few days after, the populace, having forced open the prisons, murdered the *connétable,* and, after dragging his body through the streets, threw it *à la voirie.** The fate of Jacques d'Armagnac, his grandson, was still more deplorable. Louis XI. ordered him to be beheaded, and compelled his children, the eldest of whom was only twelve years of age, to stand under the scaffold bare-

* *Jeter à la voirie*—To deny one Christian burial.

headed, that they might be sprinkled with the blood of their father. An individual who was charged to support the eldest, in consideration of receiving part of the confiscated property, suffered him to die of hunger in the château of Perpignan. Louis de Nemours, the youngest and last of this illustrious house, was killed, under the reign of Louis XII., at the battle of Cérignoles.

HOTEL ROYAL DE L'ARQUEBUSE.

(See *Arquebusiers*, page 135.)

HOTEL BARBETTE.

This hotel stood upon the spot where the rue Barbette has been since opened. It was very spacious and belonged originally to the Barbettes, a distinguished family in the thirteenth century. In 1306, under the reign of Philippe-le-Bel, the populace, indignant at an edict of that prince ordaining the depreciation of the coin of the realm, and persuaded that Étienne Barbette, then master of the mint, had recommended the measure, repaired to his hotel, broke open the doors, and stripped it.* Jean de Montagu, having become proprietor of the Hôtel Barbette, sold it, in 1403, to Isabella of Bavaria, consort of Charles VI., who called it her *petit séjour*, and generally resided there during the king's fits of insanity.

The abbé de Choisy relates, that as the king was sometimes extremely violent and dealt forth heavy blows to all around him, a handsome young woman, named Odette de Champdivers, came every night to sleep with him, that the queen might not be exposed to danger. She was publicly called *la petite reine*, and had a daughter by the

* See page 118.

king, who was married to the Sire d'Harpedanne, and received the estate of Belleville, in Poitou, for her dowry.

The king, during his insanity, manifested a strong repugnance to change his linen, or lie in sheets. Several stratagems to deceive him were unsuccessful, and during five consecutive months he wore the same linen. At length twelve men, dressed to resemble devils, entered suddenly into his chamber, forcibly seized his person, undressed him, and put him to bed. The king was so terrified that he offered no resistance.

During his lucid intervals, the complaints of his subjects made known to Charles the tyrannical government of his uncles; the imposition of burdensome taxes; and the profligacy with which the queen and the duke of Orleans, his brother, squandered the revenue of the crown, whilst the dauphin scarcely enjoyed the necessaries of life. Having questioned the governess of his children, she admitted that they had not sufficient food or clothing. "I myself am not better treated," said the king; and then giving her a gold cup, out of which he had just been drinking, he ordered her to sell it to raise money.

This hotel was sold and taken down about the year 1561.

HOTEL DE LA BARRE.

This hotel, situate in the rue de Jouy, is celebrated in history for the extraordinary fate of one of its possessors, Jean de Montagu, *grand maître d'hôtel* to Charles VI., who terminated, by a tragical and ignominious death, a life which had been distinguished by all the favours of fortune. Before it became his property, this mansion belonged to Hugues Aubriot, *prevôt* of Paris, to whom it was given by Charles V. It extended from the rue Percée to the old city walls. In the register of the bishopric for 1498, this house is called *Maison des Marmouzets.*

HOTEL DE BEAUJON.

(See *Palais de l'Élysée Bourbon*, page 63.)

HOTEL DE BEAUVAIS.

[Rue de Grenelle.]

This hotel was occupied, in 1685, by the doge and four senators of Genoa, who came to Paris to render satisfaction to Louis XIV., for injuries done to France by that republic. A few years after the king gave it to a community of nuns, called *Petites Cordelières*, upon whose suppression, in 1749, the buildings were sold, and private houses erected on their site.

HOTEL DE BEAUVAIS.

[Rue Saint Antoine.]

Madame de Beauvais, principal *femme de chambre* to queen Anne of Austria, had the honour to receive her majesty in this hotel, with the queen of England, widow of Charles I., the ladies of the court, and cardinal Mazarin, upon the 26th of August, 1660, when Louis XIV. and Maria Theresa of Austria made their solemn entry into Paris.

HOTEL DU DUC DE BERRI.

In the rue du Four, was an hotel belonging to the duke of Berry, which occupied nearly the whole space comprised between the Hôtel de Bohème, afterwards Hôtel de Soissons, the rue des Vieilles Étuves, and the rue des Deux Écus.

HOTEL DE LA REINE BLANCHE.

[Rue du Foin, Saint Jacques.]

This building is supposed to have been erected in the thirteenth century, and exhibits remains of the luxury of the times when it was built. The door at the entrance of the vestibule is of a later period.

HOTEL BORGHÈSE.

[Rue du faubourg Saint Honoré.]

This was once the residence of the princess Pauline, sister of Bonaparte, and is now occupied by the British Ambassador.

HOTEL DE BOURBON.

[Rue du Petit Bourbon.]

This hotel belonged to Louis de Bourbon, duke de Montpensier. Sauval relates, that his widow dwelt there in 1588, when intelligence reached Paris of the assassination of the Guises at Blois; she immediately quitted her house and traversed the streets of Paris, exciting the populace to rebellion.

Upon the site of this edifice, the Hôtel de Châtillon was afterwards erected.

HOTEL DU PETIT BOURBON.

When the kings of France began to reside at the Louvre, the great vassals of the crown, already less independent, came more frequently to the capital, both to do homage to the monarch and to share his favours. These petty sovereigns, become courtiers, dwelt as near as possible to the royal palaces; and the quarter in which the Louvre

stood was soon filled with magnificent houses, concerning which scarcely any thing remains except some historical traditions.

The Hôtel du Petit Bourbon was situated in the rue d'Autriche, which is no longer in existence. It seems to have been built soon after Philip Augustus constructed or enlarged the Louvre. Sauval says, that down to 1303, the princes of the family of Bourbon purchased the houses of more than three hundred persons, upon the site of which this hotel was erected. Their palace, thus augmented and embellished, became one of the largest and most magnificent in the kingdom. In the time of Sauval, the gallery and chapel still existed; and he describes them as the most spacious and sumptuous of the kind then in Paris. A gallery of equal dimensions was not to be found in the kingdom. It was chosen for the *fêtes* given at court, upon the marriage of Louis XIII; Louis XIV. also used it, in the beginning of his reign, for the balls and comedies, which were then his principal amusement. In this gallery was held the assembly of the states of the kingdom, in 1614 and 1615.

The hotel was partly demolished in 1523, upon the occasion of the revolt and flight of the famous *connétable* de Bourbon. Salt was strewed upon the ground which it occupied; the armorial ensigns of the offender were effaced, and the windows and doors that remained were smeared by the executioner with yellow ochre, with which it was the custom to mark the houses of traitors, especially those convicted of high treason.

The remains of this immense edifice were pulled down, to afford space for the erection of the colonnade of the Louvre, and to form the area before it.

The Hôtels de Cleves, de Clermont, de Joyeuse, and d'Alençon, were spacious buildings in this neighbour-

hood. The church and convent of the Oratoire, with many private hotels, were erected upon the ground which they occupied.

HOTEL DE BOURGOGNE.

[Rue Mauconseil.]

The name of this hotel is associated with the early history of the drama in France.* Certain pilgrims, it is said, on their return from the Holy Land, performed devout exhibitions in the streets, singing the history of the life and death of Jesus Christ, the miracles and martyrdom of the saints, and various fables of visions and apparitions. These pilgrims formed a troop, and their representations were gratifying to the people. In another place, when speaking of the college of cardinal Lemoine, it is mentioned, that the cardinal gave the house called Hôtel de Bourgogne, from its being contiguous to the ancient hotel of the dukes de Bourgogne, to these pilgrim comedians, upon condition that none but sacred dramas should be performed in it.† To indicate that this hotel was destined for such representations only, a shield over the great door bore the instruments of the Passion in relief.

This celebrated hotel was destroyed in 1784, and its site is now occupied by the *Marché-aux-Cuirs*.

HOTEL BRETONVILLIERS.

[Isle Saint Louis.]

The architect of this hotel was Ducerceau, who built it for the president le Ragois de Bretonvilliers. The apartments were extremely magnificent, and contained paintings

* See *Origin of the Drama in France*, Chap. VIII.

† See *Collége du Cardinal Lemoine*, p. 261.

by the first masters.* In a spacious gallery next the garden, was the history of Phaëton, by Bourdon; several pieces, by Vouet; flowers, by Baptiste; and excellent copies of Raphael, by Mignard; but the most valuable were four masterpieces of Poussin, representing the Passage of the Red Sea, the Adoration of the Golden Calf, the Rape of the Sabines, and the Triumph of Venus. The remains of this hotel are now occupied partly by a dyer and partly as a brewery.

HOTEL DE BULLION.

[Rue Jean-Jacques-Rousseau.]

This hotel was built about the year 1630, by Claude de Bullion, superintendant of the finances. This building, the architecture of which is very indifferent, would now be considered an habitation much beneath the dignity of a *surintendant des finances.* It has been long inhabited by private individuals. Two galleries in it, which were painted and decorated by Vouet, Blanchard, and Sarazin, have been destroyed.

This hotel now serves as a general mart for the sale of effects of every description.

HOTEL DE CARNAVALET.

[Rue Culture-Sainte-Catherine.]

This hotel is one of the most curious monuments of the sixteenth century. Its erection was successively entrusted to Bullant and Ducerceau, and it was afterwards thoroughly repaired under the direction of Mansard. The sculptures with which it is richly adorned are by Goujon.

The Hôtel de Carnavalet is remarkable for having been the residence of madame de Sévigné and her daughter,

* Several of these pictures now belong to the *collection du roi.*

the countess of Grignan. It is now occupied by the *École Royale des Ponts et Chaussées.*

MAISON DU CHEVALIER DU GUET.

(See page 133.)

HOTEL DE CHOISEUL.

This hotel was situated in the rue de Richelieu, on the spot which now forms the rue Neuve-Saint-Marc. On the site of the gardens were built the theatre Favart, and the houses which surround it.

HOTEL DE CLUNY.

[Rue des Mathurins-Saint-Jacques.]

This hotel, in the florid Gothic style, was built in 1505, by Jacques d'Amboise, abbot of Cluny, upon part of the site of the ancient Palais des Thermes, and is one of the most interesting remains in Paris of the architecture of that period. It is now partly occupied as a printing-office.

MAISON COLBERT.

[Rue des Rats.]

This edifice, formerly the residence of the great Colbert, is embellished with superb bas-reliefs.

HOTEL DE CONDÉ.

[Rue de Condé.]

This hotel was built by Antoine de Corbie, as a *séjour* or *maison de plaisance.* Jérome de Gondi, duke de Retz, bought it in 1610, and, after enlarging and embellishing it, sold it to Henri de Bourbon, prince de Condé. Upon the family of Condé leaving this hotel to reside in the Palais Bourbon, it was demolished and the Odéon erected upon its site.

HOTEL DU CONTROLEUR-GÉNÉRAL.

This spacious structure, situate in the rue Neuve-des-Petits-Champs, was erected after the designs of Louis Levau, by Hugues de Lionne, secretary of state. In 1703 it was purchased by Louis Phélipeaux de Pontchartrain, chancellor of France; was afterwards appropriated as a residence for ambassadors extraordinary; and at a subsequent period became the dwelling of the minister of the finances. During the administration of M. de Calonne, it was embellished with many rare and valuable objects of art, particularly a splendid collection of pictures of the three schools. The pictures are still in the hotel, which continues to be the residence of the minister of the finances.

MAISON DE LA COURONNE D'OR.

In the rue des Bourdonnais a gothic structure still exists which bears the sign of the golden crown (*la couronne d'or*). Philip, duke of Orleans, brother of king John, purchased it in 1363 for the sum of 2000 francs of gold;* and to him must be attributed the construction of those gothic spires, turrets, and open galleries, by which it is distinguished. That prince afterwards sold it to the celebrated Guy de la Trémouille, who inhabited it in 1398. This hotel, which extends along the rue Béthisy as far as the rue Tirechape, afterwards passed into different hands. Though disfigured by modern repairs, several parts of the elegant architecture are still entire, and there is perhaps no ancient building in Paris, the ornaments of which are wrought with greater delicacy.

MAISON DU DOYEN.

This house was situated in the cloister of Saint-Ger-

* About 16,000 francs present money.

main-l'Auxerrois, opposite the grand entrance of the church, at the corner of the street leading to the Place du Louvre. It obtained celebrity by the almost tragical death of Gabrielle d'Estrées, duchess of Beaufort, and mistress of Henry IV., who died there on Easter Eve, 1599.

Gabrielle, it appears, resided at the deanery, in order that she might be near the Louvre, and because the hotel of her aunt, the marchioness de Sourdis, was in the vicinity. She had passed part of Lent at Fontainebleau; but as the rules of the church required that she should not remain with the king during the Easter festival, she returned to Paris, Henry accompanying her as far as Melun. Sully, in his *Mémoires*, says, that Henry and Gabrielle seemed to have a presentiment that they should never meet again; they embraced each other with tears and lamentations; the duchess commended her children and servants to the king, and after they had taken leave of each other, they returned and embraced again. Gabrielle, upon her arrival at Paris, went to the house of Zamet, a rich Italian, and banker of the king. It was Zamet who, in the marriage contract of one of his daughters, styled himself *Seigneur Suzerain de dix-sept cent mille écus.* His humourous character had rendered him a favourite of Henry IV., who frequently had *petits soupers* and parties of pleasure at his house. On Holy Thursday, whilst attending the *Tenebræ* at the church, Gabrielle was affected with giddiness in the head; she returned to Zamet's house, and, after eating a lemon, according to some, or a sallad, according to others, was suddenly affected with a violent burning in the throat and acute pain in the stomach, and exclaimed: "*Qu'on m'ôte de cette maison, je suis empoisonnée.*" She was carried home, and soon after was seized with such violent convulsions that "her face,"

says Saint Foix, "which had recently been so beautiful, could not be regarded without horror." She expired on the Saturday following, and being pregnant, her body was opened and the child found dead. Henry IV. ordered the whole court to go into mourning, and he himself wore it the first week in purple, and the second in black. Historians are divided upon the cause of her death, some believing that she was poisoned to prevent the king fulfilling his intention of marrying her; and others attributing it to a fatal change in her pregnancy.

HOTEL D'ÉTAMPES.

[Rue de l'Hirondelle.]

Louis de Sancerre, the constable, was proprietor of this hotel, which, after passing through several hands, was purchased and rebuilt by Francis I., for Anne de Pisseleu, duchess d'Étampes. In the beginning of the seventeenth century it belonged to M. Séguier, in whose family it continued till 1671, when it was sold and partly demolished. It was in this hotel that the chancellor Séguier took refuge on the 7th of August, 1648, to escape the fury of the populace at the time of the *barricades.*

HOTEL DES FERMES (FORMERLY DE SÉGUIER).

[Rue de Grenelle-Saint-Honoré.]

This hotel, the principal entrance of which is in the rue de Grenelle, has been the habitation of princes and several illustrious personages. In 1573, it belonged to Françoise d'Orléans, widow of Louis de Bourbon, first prince of Condé. In 1612, it was the property of the duc de Bellegarde, who rebuilt and enlarged it, after the designs of Ducerceau. The new constructions were built, according

to the custom of that time, of bricks connected by stone bracings.

Pierre Séguier, chancellor of France, having purchased this hotel in 1633, added to it two spacious galleries, built one above the other, which ran between the two gardens, from the principal mass of building to the rue du Bouloy. The upper gallery formed a library, and both were adorned with paintings by Vouet.

Some pictures by the same artist ornamented the chapel; and at the altar were statues by Sarazin, of Saint Peter and Saint Magdalen, the patrons of the chancellor and his wife.

It was in this hotel that Séguier received the artists and learned men of his time, of whom he was a powerful and enlightened patron. His zeal and devotedness to the arts and sciences induced the French Academy to choose him for their president, after the death of cardinal Richelieu. The chancellor having accepted this honourable post, his house became the place of assembly for that distinguished body till 1673, when Louis XIV. granted them a hall in the Louvre.

It was in this hotel also that the chancellor Séguier had the honour several times to receive Louis XIV., and where, in 1656, the queen of Sweden honoured the academy with her presence.

Towards the end of the seventeenth century, the farmers-general of the taxes purchased it for their meetings and offices; and continued proprietors of it down to the revolution, when it became private property.

MAISON DES FIACRES.

This house, situate in the rue Saint Antoine, belonged in the seventeenth century to a person named Galland, and

had for a sign an image of Saint Fiacre. In 1637, it was occupied by Jacques Sauvage, proprietor of the stage-coaches which ran from Paris to the provinces. He afterwards established hackney-coaches, which, from the sign of this house, were called *fiacres*, a name which they still retain.

HOTEL DE FLANDRE.

Guy de Dampierre, count of Flanders, purchased, about the year 1292, of a citizen of Paris, named Coquillière, a large house situate in the street called, after him, *Coquillière.* This house not being large enough, the Count bought of Simon Mathias de Buci, bishop of Paris, three acres and a half of land adjoining, on which he constructed his hotel and formed a garden.

It appears that this mansion occupied all the space contained between the rue des Vieux-Augustins, the rue Pagevin, the rue Plâtrière (now Jean-Jacques-Rousseau), and the rue Coquillière. Robert, eldest son of the count of Flanders, made, in 1293, a new purchase of the bishop of Paris; and the hotel continued with his descendants till the marriage of Margaret of Flanders with Philip of France, son of king John, first duke of Burgundy of the second race.

In 1493, it belonged to Marie de Bourgogne, only daughter of the last duke of that name, who married Maximilian, archduke of Austria. In 1543, this hotel was demolished; its site was so extensive, that on the ground which it occupied were afterwards built the hotels of Armenouville (now the General Post-Office), of Chamillart, of Bullion, and a great number of other houses less spacious.

HOTEL FRASCATI.

[Rue de Richelieu.]

This was originally a public garden, and is now a gaming-house, which may be considered the second in Paris in point of *respectability*, as the company is *select*, and the persons frequenting it generally venture high stakes. *Ladies* are admitted here, and balls and suppers are occasionally given.*

MAISON DU CHANOINE FULBERT.

[Cour des Chantres, near Notre Dame.]

Two ancient medallions in the wall, representing Abelard and Eloisa, distinguish the house of the atrocious canon Fulbert, so often mentioned in the history of those unfortunate lovers.

HOTEL DES GARDES DU CORPS.

[Quai d'Orsay.]

This immense pile, designed, under the reign of Bonaparte, by Clark, duke of Feltre, minister of war, is in the most miserable style of architecture, and presents no ornaments except the arms of France, in bas-relief, over the principal entrance. The supporters of the shield are two colossal female figures, in a sitting posture. One is Fame, blowing a trumpet, and holding a crown; the other is France, leaning upon a sceptre, and bearing a branch of laurel in her right hand.

HOTEL DE GAUCHER DE CHATILLON.

[Rue Pavée.]

It was in this hotel that the duke of Savoy resided, in

* For sketch of *Gaming-Houses*, see page 57.

1599, when he came to Paris to treat with Henry IV., who demanded the restitution of the marquisate of Saluces.

HOTEL DE GESVRES.

This hotel, situate rue Croix-des-Petits-Champs, had formerly some celebrity, being the only house where gaming was tolerated. In 1750, it was occupied by an Insurance Company, and the royal arms with an anchor were placed over the entrance.

HOTEL DE GRAMMONT.

This mansion, situate in the rue Neuve-Saint-Augustin, was demolished in 1766, when the rue de Grammont, which terminates on the boulevard, was opened. It was an immense edifice, with a magnificent garden, and had been in the possession of the dukes of Grammont for several generations.

CHATEAU DE GRENELLE.

In the plain of Grenelle, near the École Militaire, stood the Château de Grenelle, which, with the houses that surrounded it, was dependent upon the parish of Saint-Étienne-du-Mont. In the beginning of the revolution, this building was converted into a powder-mill, which having taken fire, in 1793, blew up with a tremendous explosion.

HOTEL D'HERBOUVILLE.

[Rue Pavée, au Marais.]

This hotel, first known by the names of Savoisi and Lorraine, was famous in the reign of Charles VI., when it

belonged to Charles de Savoisi, chamberlain and favourite of that prince. In July, 1408, during a procession of the University to Sainte-Catherine-du-Val, a dispute arose between the servants of this nobleman and the dependants of the University, which terminated in a scandalous and sanguinary battle, the consequences of which shew how greatly the University, in those times, abused its power and privileges. Not satisfied with complaining to the *prevôt* of Paris, to the queen, to the dukes of Orleans and Burgundy, and to the *Parlement*, or even having the patience to wait for satisfaction, the University immediately ordered the lectures to be closed, and all preaching to cease. These violent measures had the effect that was to be expected in an age when veneration for the University was carried to a ridiculous degree of superstition. The *Parlement* issued an order forbidding Savoisi to quit Paris, under pain of confiscation of all his goods. Some time after, a decree was issued, ordering the hotel of Savoisi to be demolished, and the money arising from the sale of the materials to be given to the church of Saint Catherine, and that Savoisi should make a perpetual foundation of 100 livres per annum for chapels. He was, moreover, sentenced to pay 1000 livres to the wounded, and the same sum to the University, in consideration of which his person was set at liberty. As to his servants, the king sent them before the ordinary judges, ordering them to be severely punished according to their deserts.

In pursuance of a sentence pronounced upon them, three servants of Savoisi made an *amende honorable* before the churches of Sainte Geneviève, Saint Catherine, and Saint Severin; they were afterwards flogged in the *carrefours* of the city, and banished for three years. The sentence of their master was not less rigorously executed, notwithstanding the entreaties of the king that his house

might be spared. The king of Navarre offered to purchase it, but the University was inflexible, so that the king could only save the galleries, which were built upon the city walls, and which were preserved, upon paying, according to valuation, for the excellence of their workmanship and the rarity of the paintings they contained. The house was demolished with much solemnity, to the sound of trumpets; and historians add that Savoisi was banished.

It was in vain that, two years afterwards, this favourite obtained permission from the king to rebuild his hotel; the University opposed it with more fury than ever, and the royal authority was obliged to yield to this formidable corporation. It required a hundred and twelve years to satiate its vengeance, and even then, this building could only be re-constructed upon the express condition that an inscription should be placed in the wall, containing the sentence pronounced against Savoisi, and setting forth the special favour which the University was pleased to grant. The inscription, on a stone two feet square, was as follows :—

Cette maison *de Savoisi,* en 1409, fut démolie et abattue par arrêt, pour certains forfaits et excès commis par messire Charles de Savoisi, chevalier, pour lors seigneur et propriétaire d'icelle maison, et ses serviteurs, à aucuns écoliers et suppôts de l'université de Paris, en faisant la procession de ladite université à Sainte-Catherine-du-Val-des-Écoliers, près dudit lieu, avec autres réparations, fondations de chapelles et charges déclarées audit arrêt, et a demeurée abolie et abattue, l'espace de cent douze ans, et jusqu'à ce que ladite université, de grace spéciale, et pour certaines causes, a permis la réédification d'icelle, aux charges contenues et déclarées ès lettres sur ce faites et passées à ladite université en l'an 1517.

It is uncertain who rebuilt this hotel, but it afterwards belonged to the family of Savary, and took its name. In 1533, the duke of Norfolk, ambassador of England, occupied it during his residence in Paris. Some years after, it belonged to the duke de Lorraine.

HOTEL D'HERCULE.

[Quai des Augustins.]

The name of *Hercule* was given to this hotel because it was adorned with paintings which represented the labours of that fabulous hero. After passing through several hands, it was bought by Charles VIII., with all the furniture *de fer et de bois*, for the sum of 10,000 livres.

This hotel, which was very spacious and magnificent, served for the temporary residence of several distinguished personages. The archduke Philip of Austria, occupied it in 1499, when on his way from Flanders to Spain. James V., king of Scotland, dwelt in it in 1536, when he came to Paris to marry Madeleine de France. It was in this hotel that Henry III. was invested with the Order of the Garter; and Favier says, that, in his time, all the chapters of the Order of the Holy Ghost were held there.

BUREAU DES JURÉS CRIEURS.

This office was established in the rue Neuve-Saint-Merri, in a house which, according to tradition, had been the residence of Catherine de Médicis. The only ground for this opinion was a single *fleur-de-lis* sculptured upon the outer wall. Unquestionably, however, it had belonged to some high personage, as, at the end of the last century, a cabinet still existed which was adorned with paintings, gilding, and sculpture, in the highest style of magnificence.

HOTEL LAMBERT.

This magnificent hotel, situate in the rue Saint Louis, Isle Saint Louis, was built by Levau, chief architect to Louis XIV.; the architecture is elegant, and the ornaments are extremely rich. The interior was decorated with some fine paintings by Le Sueur and Le Brun. A ceiling, by the latter, representing subjects taken from fabulous his-

tory, still remains in the hotel. In the grand saloon were five superb pictures, by Le Sueur, representing the Nine Muses;* and on the ceiling, by the same artist, Apollo was seen listening to the prayer of Phaëton, and crowning him with laurel.† This hotel is now used as a *dépôt* for the beds of the royal guards.

HOTEL DE LAVAL.

This house, erected after the designs of François Mansard, was situated towards the end of the rue Coquillière, near the site of the ancient fortifications of the city. It belonged, in 1684, to M. Berrier, who, having an excavation made in his garden, found, at the depth of twelve feet, the foundations of an ancient edifice, and, in the ruins of an old tower, an antique female head in bronze.§

HOTEL DE LESDIGUIÈRES.

This hotel was built in the street which bears its name, by Sébastien Zamet, a famous banker in the reign of Henry IV., and sold by his heirs to the duke de Lesdiguières, constable of France. It was very large, and the garden extended as far as the rue Saint Antoine. Peter the Great lodged in this hotel in 1717, during the whole time that he remained in Paris. It was demolished in the last century.

CHAMBRE ROYALE ET SYNDICALE DES LIBRAIRES ET IMPRIMEURS.

[Rue du Foin.]

In consequence of the introduction into France of foreign books containing pernicious maxims, Henry II. issued

* These pictures are now at the Louvre.

† This ceiling has been transferred to one of the rooms in the palace of the Luxembourg.

§ See Vol. I. p. 3.

an ordinance, dated June 27, 1551, forbidding "*à tous libraires, imprimeurs et vendeurs de livres, d'ouvrir aucunes balles de livres qui leur seroient apportées de dehors, s'ils n'eussent été vus et visités.*" The examination at first took place at the booksellers' warehouses, but in 1617, a place of *dépôt* was established to which parcels of books were sent to be inspected. This place was at different periods in buildings belonging to the Collége Royal, the Collége de Cambrai, the Couvent des Mathurins, and lastly, the Chambre Royale et Syndicale, in the rue du Foin. All parcels of books and engravings which arrived at Paris were removed half yearly from the custom-house to this chamber, where they were opened and inspected by officers appointed for that purpose.

HOTEL DE LONGUEVILLE.

This mansion, in the Place du Carrousel, was formerly the habitation of the dukes of Longueville and Elbeuf, and celebrated as the spot where the intrigues of the *Fronde* were formed, during the minority of Louis XIV. It now serves for the king's stables.

MAISON DE SAINT LOUIS.

[Rue Saint-Hippolyte.]

Such was the name of a spacious edifice of which some interesting remains are still to be seen. These remains consist of two piles of building communicating with each other by a gallery, beneath which is the entrance. The sculptured ornaments, which are beautiful both in design and execution, seem to be of the beginning of the thirteenth century. In the court is a large cistern which, it is said, was formerly supplied with water from the Seine, by a subterranean aqueduct. The cellars will contain three thousand pipes of wine.

Whether this house was ever occupied by Saint Louis, it is not easy to determine, the only circumstance in favour of such an opinion being the name it bears, and a medallion resembling the portrait of that monarch over the principal entrance.

HOTEL DE LOUVOIS.

This hotel stood in the rue de Richelieu, where it occupied a considerable space in front of the rue Colbert. It was exposed for sale a short time before the revolution, with a view to demolition, in order to open a communication with the rue Sainte Anne. This plan has been executed, as, since the revolution, three streets have been formed, and two theatres erected upon its vast site. The theatres are the Salle Louvois and the old Opera House. The latter has recently been sold, and demolished.

HOTEL DE LUXEMBOURG.

This hotel was built by the marshal de Luxembourg upon a piece of ground belonging to the Couvent des Capucins, which had been adjudged to him by a decree of the *Cour des Aides*, dated July 6, 1673. It consisted of four detached piles of buildings, several courts and gardens, and a piece of ground which extended to the boulevard.

BUREAU DES MARCHANDS DRAPIERS.

This edifice, situate in the rue des Déchargeurs, was the hall of the Drapers' Company. It was erected about the middle of the seventeenth century, after the designs of Liberal Bruant, and is remarkable for the beauty of its front. It is of Doric architecture, with some innovations upon the rules of that order. It now serves as a pri-

vate dwelling. The cariatides, and other ornaments of sculpture have been destroyed, and the balustrade, above the second pediment, has been demolished.

HOTEL DE LA REINE MARGUERITE.

[Rue de Seine.]

This hotel was erected by queen Marguerite upon part of the Pré-aux-Clercs. It consisted of three piles of buildings, extensive gardens, and long shady walks, which were called *le Cours de la Reine Marguerite.* This hotel was demolished in 1619; four years after the death of the queen.

MAISON DE LA RUE SAINT MARTIN.

This house, situate opposite the church des Ménétriers, was rebuilt towards the end of the last century, and had over its entrance the following inscription, upon a marble tablet :—

Summum crede nefas animam præferre pudori,
Et propter vitam vivendi perdere causas.*

This inscription excited curiosity, and was variously interpreted. It was said that the house had been inhabited by Gabrielle d'Estrées; that afterwards it became the scene of the most abominable debauchery; and that the person who lived there having perished upon the Place de Grève, in the same manner as the cities of Sodom and Gomorrha were destroyed by Divine indignation, the above inscription was placed over the door in conformity to his sentence of condemnation. This tradition rests upon no proof. All that is certain relative to this mansion is, that, in 1647, it was an office where persons going to India, or

* Horace, Sat. VIII. l. 83.

sending effects thither, inscribed their names; in several documents of that period, it is styled *L'Hôtel des Indes Orientales pour s'embarquer.*

HOTEL DE MENARS.

This hotel stood in the rue de Menars, and had a magnificent garden.

HOTEL DE MESMES.

This hotel, situate in the rue Sainte Avoie, was originally the residence of the constable Anne de Montmorency, who died here on the 12th of November, 1567, of the wounds which he received at the battle of Saint Denis. Henry II. frequently making it his temporary residence, it took the name of *Logis du Roi.* This hotel afterwards passed to Jean Antoine de Mesmes, chief president of the *Parlement.* A short time previous to the revolution it was occupied by the receiver-general of the finances, and is now the residence of the *directeur-général des Contributions indirectes.*

HOTEL DE MIRABEAU.

[Rue de Seine.]

This house is so called, because the father of the celebrated Mirabeau resided in it. Queen Margaret, first consort of Henry IV., died in this hotel.

MAISON DE MONT LOUIS.

This house was situated in the rue de la Folie Regnaut. Formerly the name of *Folie* was often given to country-houses destined merely for pleasure and recreation. Such

was the *Folie Regnaut*, a country-house built by a grocer named Regnaut. Several other houses were afterwards erected in its vicinity, and a small hamlet was formed, which took the name of Folie Regnaut. In 1626, the Jesuits bought this house and some land contiguous to it, and formed an establishment which they called *Mont Louis*. Père La Chaise, confessor of Louis XIV., was appointed superior of this house, in 1675, and added to its enclosure some ground which he purchased out of his private purse. It was upon the ground belonging to this house that the cemetery of Père La Chaise was afterwards formed.

GRAND HOTEL DE MONTMORENCY.

[Rue Saint Marc.]

This spacious and magnificent hotel, built in 1704, after the designs of Lassurance, belonged, at the period of the revolution, to the duke de Montmorency, to whom it was indebted for considerable embellishments. The façade towards the court is of the Ionic order, after the designs of Perini.

Every thing in Paris since the revolution having been turned towards mercantile speculations, the vast garden of this hotel, which extended to the boulevard, was partly destroyed, to form the Passage du Panorama.

HOTEL DE MORTAGNE.

[Rue de Charonne.]

This house, long known by the above name, was inhabited during the last century by the celebrated mechanist, Vaucanson, who having bequeathed to Louis XIV. a collection of pieces of mechanism of his own invention, the king determined to purchase the house in which all these

objects were deposited, and to form it into a public establishment, which it was his intention to enrich with every thing most interesting of the kind in Europe. This establishment was destroyed at the revolution.

HOTEL DES MOUSQUETAIRES GRIS.*

[Rue de Beaune.]

This building was erected in 1659, and afterwards rebuilt. Upon its site a market-place has since been formed.

HOTEL DES MOUSQUETAIRES NOIRS.*

[Faubourg Saint Antoine.]

This hotel is now occupied as the *Hôpital Royal des Quinze-Vingts.*

HOTEL DE NESLE.

[Quai de Conti.]

(See *Institute*, page 235.)

HOTEL DE NIVERNOIS.

[Rue de Tournon.]

This hotel is celebrated for having been the residence of Concino Concini, marshal d'Ancre, at whose death it was pillaged and confiscated. Louis XIII. dwelt in it for some time, and it was afterwards appropriated as a residence for ambassadors extraordinary. At the revolution this hotel belonged to the duke de Nivernois, whose name it bore. It now forms barracks for gendarmes.

* See *Mousquetaires*, page 36.

HOTEL DE NOAILLES.

This hotel, situate in the rue Saint Honoré, was built by Henry Pussort, councillor of state and uncle of the celebrated Colbert. It was afterwards purchased by Adrien Maurice, duke de Noailles, and took his name. The grand entrance is decorated with two Ionic columns which support a balcony, an attic, and an entablature. At the bottom of the court is a peristyle, composed of six Doric columns and ornamented with four niches. The apartments of this hotel are splendid, and, previous to the revolution, it possessed a valuable cabinet of pictures, collected by marshal the duke de Noailles. This hotel now belongs to the honorable Francis Egerton.

HOTEL D'OIGNY.

[Rue Grange Batelière.]

This hotel is converted into a gaming-house, which takes precedence of all the others in Paris. The apartments are magnificently fitted up, and dinners, suppers, and costly wines are given to promote the grand object of the establishment.*

LE SÉJOUR D'ORLÉANS.

[Rue d'Orléans, faubourg Saint Marceau.]

This spacious hotel, of which no vestige now remains, belonged, in the thirteenth century, to Jean Mauconseil, and, in 1386, became the property of Isabella of Bavaria, who exchanged it with the duke of Orleans, her brother-in-law, for a house called *Val de la Reine.* The Séjour d'Orléans afterwards passed into the family of Anjou Sicile. Louis II., king of Sicily, possessed it in the beginning of

* For sketch of *Gaming-Houses*, see page 57.

the fifteenth century. Margaret of Anjou, consort of Henry IV., king of England, took up her residence here, shortly after the death of that monarch. After passing through several hands, it was purchased, in 1663, by the abbey of Sainte Geneviève, and was afterwards demolished.

MAISON DU PATRIARCHE.

[Rue Mouffetard.]

This edifice, built by Bertrand de Chanac, founder of the college of that name, belonged, in the reign of Charles VI., to cardinal Simon de Cramault, patriarch of Alexandria. It was in this house that the Calvinists had been preaching, on the 27th of December, 1561, when they made an attack upon the congregation of the church of Saint Médard.* On the following day the exasperated populace entered the Maison du Patriarche, pulled down the pulpit, broke the chairs, and would have set the house on fire, but for the interference of the magistrates. Jean Canaye, the proprietor of the house, although quite innocent of taking part in the tumult, was compelled to renounce all claim to the house with its dependencies, in the presence of the *Parlement*, leaving it to that body to dispose of it for the relief of the poor or otherwise, as they might decree. It appears, however, from some subsequent deeds, that it continued in the family of Canaye.

All that remains of this structure is a court surrounded with old buildings, in which a public market (*Marché des Carmes*) has been established.

HOTEL SAINT PAUL.

(See *Place Royale.*)

* See Vol. I. p. 116.

HOTEL SAINT PAUL.

[Rue du Roi de Sicile.]

(See *Prison de la Force.*)

HOTEL DU PET-AU-DIABLE.

This hotel, in the street of the same name, consisted of a spacious pile of buildings and an old square tower, and is said to have derived its name from its proprietor, named Petau, who was so wicked that he was surnamed *Diable.* The poet Villon, in his *grand testament*, mentions a novel of the same name.

Je lui donne ma librairie
Et le roman de Pet-au-Diable.

This hotel was sold in lots, in 1719.

MAISON DU POIDS DU ROI.

This house was situated in the rue des Lombards, and in the beginning of the eighteenth century the standard weights and measures were still kept there.

The right of verifying and adjusting the scales and weights of merchants and tradesmen belonged, for many centuries, to the Grocers' Company. In 1321, the *prevôt* of Paris, by order of the *Parlement*, caused the weights of the Mint to be adjusted; three sets of standard weights were then made, of which one was placed in the hands of the Grocers' Company, another deposited at the Mint, and a third at the Maison du Poids du Roi. In 1484, this right of the Grocers' Company was confirmed by new ordinances, and they exercised it with regard to all tradesmen, except goldsmiths, who came within the jurisdiction of the Mint. In all their visits the Company were

attended by a sworn *balancier*, appointed by the *prevôt* of Paris, upon their presentation.

Until 1434, the standard weights were merely masses of stone shaped and adjusted. It is only since that period that brass weights have been used.

HOTEL DES POSTES.

[Rue Jean-Jacques-Rousseau.]

This hotel, towards the end of the fifteenth century, was merely a large house, called *l'Image-Saint-Jacques*, belonging to Jacques Rebours, *procureur de la ville*. It was purchased and rebuilt by the duke of Épernon, and afterwards sold by his son to Barthélemi d'Hervart, controller-general of the finances. The latter nearly rebuilt it, and spared no expense to make it a magnificent habitation. It was remarkable for several works of Mignard, and for the picture in the chapel by Bon Boullongne.

This hotel afterwards bore the name of d'Armenouville, till it was purchased by the government, in 1757, for the General Post-Office.

HOTEL DE RAMBOUILLET.

The new *quartiers* of Paris, where large pieces of ground could more easily be purchased, particularly those where the royal palaces were situated, were soon covered with magnificent hotels, inhabited by persons whose rank and opulence called them to the first offices of the state, and obliged them to make a splendid appearance. Upon the erection of the palace of the Tuileries, a considerable number of spacious mansions, several of which became celebrated in the history of Paris, were constructed around it.

As early as the thirteenth and fourteenth centuries, the

seigneurs de Rambouillet possessed in Paris several hotels which bore their name. Two of these were remarkable. The first, situate upon the spot where cardinal Richelieu afterwards erected the Palais Royal, was occupied by the family of Rambouillet, down to 1606. Its principal gate was precisely on the spot where the grand portal of that palace now appears. This edifice was irregular, but very spacious, extending to the old walls of the city.

Several illustrious members of the family of Angennes de Rambouillet, cardinals, bishops, governors of provinces, and *chevaliers des ordres du roi*, successively inhabited this hotel, from the end of the fourteenth century to the beginning of the seventeenth. It was sold, in 1624, for the sum of 30,000 crowns, to cardinal Richelieu, who demolished it in order to construct the Palais Royal.

The second Hôtel de Rambouillet, situate in the rue Saint-Thomas-du-Louvre, near the Hôtel Longueville, extended to the garden of the first Hôpital des Quinze-Vingts. This hotel, which successively bore the names of *Hôtel d'O*, *de Noirmoutiers*, and *de Pisani*, assumed that of *Rambouillet*, when Charles d'Angennes, marquis of Rambouillet, who had married mademoiselle de Vivonne, daughter of the marquis of Pisani, took up his residence in it, after the death of his father-in-law. He caused it to be almost entirely rebuilt.

The wit, the grace, and the varied accomplishments of Catherine de Vivonne, together with her taste for every thing connected with science and literature, drew to her hotel all the *gens d'esprit de la cour et de la ville*. A kind of academy was formed in it, and the poets and romance writers of the day emulated each other in celebrating this illustrious lady, and in commemorating the spot which she distinguished by her presence. Made-

moiselle de Scudéry, in her romance of *Cyrus*, gave an exact description of the Hôtel de Rambouillet, under the name of the *Palais de Cléonime;* in another work it is called *le Palais d'Arthénice.* This title, of which Malherbe was the author, formed the anagram of Catherine, the baptismal name of the marchioness. In short, the house of this lady was so renowned in the republic of letters, that for a long time it was called *le Parnasse Français.* Those not admitted to it would have aspired to celebrity in vain, whilst to have entered it was a title to be reckoned among the *beaux-esprits* of the time.

The society of the Hôtel de Rambouillet fell into pedantry and a ridiculous affectation of *bel-esprit* in writing and conversation, which Molière satirised in his comedy of the *Précieuses Ridicules.* Nevertheless, it is generally admitted that this society, by exciting a taste for literature, prepared the way for the celebrated authors of the *grand siècle.*

The edifice was constructed of brick, decorated with embrasures, cornices, friezes, architraves, and pilasters of stone. At this period, brick and stone were employed in large buildings. Thus the Place Royale, the palace of Fontainebleau, and several other public edifices were built of these materials.

The main building of this hotel formed four large suites of apartments; the most extensive was occupied by the marchioness, who received her learned company in a superb saloon, hung with blue velvet, ornamented with gold and silver. This room is often mentioned in the works of Voiture, under the name of the *chambre bleue.* The windows, which reached from the floor to the ceiling, afforded a fine view of the garden, which was contiguous to and on a level with this apartment. These windows

especially were an object of admiration; and, if Sauval be correct, it was the marchioness of Rambouillet who suggested this kind of embellishment, till then unknown. To her designs, also, was owing the elegant and commodious distribution of the apartments, which served afterwards as a model for a great number of palaces and chateaus.

On part of the site occupied by this hotel, were erected the stables of the duke of Orleans, and the theatre du Vaudeville. The latter, first called *Vauxhall d'Hiver*, or Pantheon, was a ball-room erected in 1784, in place of the Vauxhall of the Foire-Saint-Germain, which had just been demolished.

JARDIN DE REUILLI.

The mansion of this name, situate in the rue de la Planchette, was spacious and very handsome; its gardens were laid out with equal taste and magnificence. This residence was sometimes called *de Rambouillet*, and at others *des Quatre Pavillons*. It was here that ambassadors of foreign powers, not catholic, used to proceed upon the day of their solemn entry into Paris. This house was purchased, in 1720, by an individual, who preserved only the gardener's lodge, and converted the ground into an orchard and kitchen-garden.

HOTEL DE LA REYNIÈRE.

[Rue des Champs-Élysées.]

This was once the residence of the famous M. Grimod, author of the *Almanach des Gourmands*. The duke of Wellington has several times resided here.

HOTEL DE RICHELIEU.

This hotel, situate in the rue Neuve-Saint-Augustin, was built in 1707, after the designs of Pierre Levé. Its first proprietor was a rich financier, from whom it passed to the count de Toulouse, then to the duke d'Antin, and afterwards to the marshal de Richelieu, who bought it in 1757, and adorned it with the most rich and elegant objects of the arts. In the garden there were three celebrated statues, of which one was antique, and the two others were said to be from the chisel of Michael Angelo.* Several streets have been formed upon the garden of this hotel.

HOTEL DE RIEUX.

This hotel, situate in the Vieille rue du Temple, was occupied, at the end of the fourteenth century, by marshal de Rieux. It was confiscated, in 1421, by the English, and, after passing through several hands, has been pulled down and private houses erected upon its site. The assassination of the duke of Orleans, brother of Charles VI., was committed opposite this hotel, to which his body was at first carried.

HOTEL DE ROCHEFOUCAULD.

[Rue de Seine.]

It was here that the great Turenne passed his childhood.

HOTEL DE ROHAN-MONTBAZON.

In this hotel, situate in the rue de Béthisi, dwelt the unfortunate Gaspard de Coligni, admiral of France; and

* The two statues attributed to Michael Angelo, are now at the Louvre, at the entrance of the grand picture gallery. In the hotel were several antique statues, which now adorn the arcades of the palace of the Tuileries, towards the garden.

here he was murdered during the massacre of Saint Bartholomew.* This house was afterwards occupied by the seigneurs de Rohan-Montbazon, whose name it bore as late as 1772. It presents nothing in its external appearance which would indicate that it has been the residence of distinguished personages, and is scarcely spacious enough for the tradesman by whom it is now inhabited.

HOTEL DE ROYAUMONT.

This hotel, built in 1613 by Philip Hurault, bishop of Chartres, and abbé of Royaumont, was situated in the rue du Jour, and was for some time the general rendez-vous of the duellists of Paris. It was then occupied by Francis de Montmorency, count de Boutteville; and *the fancy* of the court and town used to assemble there in the morning, in a low room, where there was always bread and wine set out, together with foils for fencing.

HOTEL DE SALM.

[Rue de Bourbon.]

(See *Palais de la Légion d'Honneur,* page 182.)

MAISON SCIPIO.

[Rue de la Barre.]

(See *Hospitals.*)

HOTEL DE SENS.

[Rue du Figuier.]

These interesting architectural remains are now used as a place of meeting for waggoners, etc.; but signs of

* See Introduction. Sect. III.

their ancient grandeur, in the towers and battlements, are still to be seen. The hotel de Sens was erected in the fifteenth century, and in the reign of Francis I. was inhabited by the chancellor of France.

HOTEL DE SICILE.

This hotel stood in the rue de la Tixeranderie, and occupied the whole space between the rue du Coq and the rue des Coquilles, as far as the rue de la Verrerie; and its dependencies reached to the rue de la Poterie. It was also called *Hôtel du roi Louis*, because it was inhabited, at the end of the fourteenth century, by Louis II., duke of Anjou, king of Naples, Jerusalem, Arragon, and Sicily, and grandson of John, king of France.

HOTEL DE SILLERY.

(See *Place du Palais Royal*, page 59.)

HOTEL DE SOISSONS.

This hotel, which stood upon the spot now occupied by the Halle-aux-Blés, extended on one side to the rue Coquillière, rue du Four, and rue de Grenelle; on the other it comprised within its walls part of the rue d'Orléans, and the rue des Vieilles Étuves. It had not always either the same name or the same extent. From the thirteenth century down to the epoch of its last construction, it passed into the hands of twenty proprietors, and changed its name five times. It was first called *Hôtel de Nesle*, then *de Bohême*, afterwards *Couvent des Filles Pénitentes*, *Hôtel de la Reine*, and lastly *Hôtel de Soissons*.

Its first name was derived from the noblemen of the illustrious house of Nesle. John de Nesle gave it, in

1232, to Saint Louis, whose mother, Blanche, lived in it constantly, and died there. In 1296, Philippe-le-Bel gave it to his brother, the count de Valois. Philippe de Valois, afterwards king of France, made a present of it, in 1327, to Jean de Luxembourg, king of Bohemia. The Hôtel de Nesle then took the name of its new proprietor, and in several charters of the fourteenth century we find it designated *Hôtel de Behagne, Bahaigne, Behaine, Bohaigne*, etc. names which were then used to express that of *Bohême*. It afterwards passed to the houses of Savoy and Anjou, and in 1388 was sold for 12,000 livres to king Charles VI., who gave it to his brother, the duke of Orleans. In 1493, Louis d'Orléans (afterwards Louis XII.) gave part of it to the *Filles Pénitentes* for their convent.

Before this period, the hotel, or rather the Palais de Bohême, being almost always inhabited by sovereigns or princes of the blood, was not inferior to the Louvre or any other of the royal palaces, either in its extent or the richness of its interior decorations. The main building contained two extensive suites of state apartments, which were lighted by long narrow windows, with wire gratings; the wainscoting and ceilings were of Irish oak, exquisitely carved. This was considered a great luxury, the apartments of the king and queen in the Louvre being decorated with similar workmanship and the same material. The garden, which was in front of these apartments, measured nearly two hundred and seventy feet in length, and extended from the rue d'Orléans to the space in front of the church of Saint Eustache. In the centre of the garden was a basin with a fountain, and near it an extensive esplanade, where the king and princes used to engage in the martial games of those times.

The Hôtel de Soissons, built by Catherine de Médicis, occupied double the extent of the Palais de Bohême. The buildings erected by her formed five immense suites of

magnificent apartments. Sauval, in his Antiquities of Paris, states his having known it occupied at the same time by several princes of the blood, and adds, that it was so vast and commodious, that the Palais Cardinal was the only habitation in Paris that could be compared to it.

The entrance was by a superb portal, after the model of the palace Farnese, at Caprarola. Beyond the grand court was a parterre, in the centre of which stood a Venus, in white marble, by Goujon; it was supported by four consoles, and placed above a white marble basin.

On the side towards the rue Coquillière and the rue de Grenelle, was a vast parterre, with several rows of trees, which served as a public promenade. At one corner of the garden was a chapel, said to be the largest and most richly ornamented of any in Paris.

This superb edifice afterwards belonged to Charles de Soissons, son of Louis de Bourbon, first prince of Condé, from whom it passed to the prince de Carignan. After the death of the latter, it was entirely demolished by his creditors, in 1748. In 1755, the city of Paris purchased the ground upon which it stood, in order to form a corn-market.

It is worthy of observation that, in 1604, Charles de Soissons purchased this hotel with all its dependencies, for the sum of 90,300 livres; and one hundred and fifty years after, the city of Paris paid for the ground alone 2,800,367 livres.

HOTEL DE SOUBISE.

(See *Royal Printing-Office,* page 143.)

HOTEL DE SULLY.

[Rue Saint Antoine.]

This mansion, of which only part remains, is remarkable as the work of Ducerceau, and the residence of the celebrated minister whose name it bears.

HOTEL DE THÉLUSSON.

[Rue de Provence.]

Madame Thélusson built this hotel, in 1780, for her own residence. The designs were furnished by Ledoux, and several of the ceilings were painted by Callet. When Murat was governor of Paris, he occupied the Hôtel Thélusson, which since the peace has been the residence of the Russian ambassador. It has recently been demolished, to prolong the rue d'Artois.

HOTEL DU TIMBRE ROYAL.

The Stamp-Office is situated in the rue de la Paix, and occupies part of the Couvent des Capucines. This ruinous building is screened from public view by a plain front.

HOTEL DE TOULOUSE.

This hotel was built in 1620, after the designs of François Mansard, for the duke de Vrillière, secretary of state. In 1713, it was purchased by the comte de Toulouse, whose name it bore down to the end of the last century. The portal was considered one of the best works of Mansard.

This edifice, in point of design, is neither beautiful nor interesting; it is built on an irregular piece of ground, and extends along the rue Neuve-des-Bons-Enfans to the rue Baillif. The numerous and spacious apartments which it contains were decorated with a profusion of ornaments. The gallery, formed by the count of Toulouse, is extremely rich in carved work gilt, and possessed a collection of paintings by masters of high reputation. This collection was increased by his son, the duke de Penthièvre,

who, with his daughter, the princess de Lamballe, inhabited this hotel at the time of the revolution. At that period the paintings of the gallery were destroyed, except those of the ceiling, which still exist.

The grand staircase in the left wing led to a room called *Salle des Amiraux*, because it contained the portraits of all the admirals of France, from Florent de la Varennes, who lived in 1270, to the duke de Penthièvre, inclusively. This hotel is now occupied as the Bank of France.*

HOTEL DU TRÉSORIER.

The façade of this hotel is in the court of the Sainte-Chapelle, opposite that building. It is composed of three rows of four columns, with two pilasters on each side. These three rows, of the Doric, Ionic, and Corinthian orders, rise one above the other. The whole has a magnificent appearance, and seems to indicate the ancient habitation of some distinguished personage.

HOTEL D'UZÈS.

This hotel, situate in the rue Montmartre, was built after the designs of Ledoux. The entrance is formed by a triumphal arch, and the decoration of the front is grand and imposing. It is now occupied as the Custom-House.

HOTEL DE VENDOME.

[Rue d'Enfer.]

This mansion was built, in 1707, by a community of Carthusian monks who had a convent in its vicinity. It was afterwards purchased by the duchesse de Vendôme, and took her name. Being subsequently occupied by the

* See p. 164.

princess d'Anhalt, she obtained the king's permission to establish a communication with the garden of the Luxembourg, by means of an iron gate, which still exists. The hotel is well built and has an extensive garden.

HOTEL DE VENDOME.

(See *Place Vendôme.*)

HOTEL WAGRAM.

This spacious hotel, situate upon the boulevard des Capucines, belonged to marshal Berthier, prince of Wagram. It has recently been purchased by the government, and is now the residence of the minister for foreign affairs.

HOTEL ZONE.

[Rue de Lourcine.]

Tradition relates, that a commander of Saint Jean de Latran, who was desirous of visiting the Torrid Zone, built this hotel and gave it to his commandery. It is certain that it belonged to that Order, and at the end of the last century was called *Hôtel du Fief,* that is to say, of the fief of Saint Jean de Latran. Part of this edifice still exists, and is inhabited by different families.

CHAP. V.

SCIENTIFIC INSTITUTIONS.

INSTITUT DE FRANCE.

The Institute was formed, under the republican government, by the association, under a general and collective title, of the several literary and scientific societies, denominated *Académies*, established during the reigns of Louis XIII. and Louis XIV. An acquaintance with these Academies being requisite to form a correct idea of the Institute, we shall here give a brief account of their origin and progress.

Académie Française.—The origin of this Academy was the association of nine individuals, who, with a view to the advancement of literature, assembled weekly at a house in the rue Saint Denis, belonging to M. Couzart, secretary to the king, and one of the members of the society. The abbé Boisrobert having attended one of their meetings, spoke of the association in flattering terms to cardinal Richelieu, who declared himself its patron; and obtained letters-patent, dated January, 1635, by which the society was regularly organized under the title of *Académie Française*, and the number of its members fixed at forty.

Upon the death of cardinal Richelieu, the chancellor Séguier became patron of the Academy, and its meetings were held at the Hôtel de Séguier (now Hôtel des Fermes), rue de Grenelle.*

Louis XIV. afterwards declared himself the patron of this society, and granted, in 1673, a hall in the Louvre for its meetings, which continued to be held there till 1795, when it was embodied with the other Academies, under the general title of *Institut de France.*

In the seventeenth century, the Académie Française reached the zenith of its glory, and was celebrated throughout Europe for the number of distinguished men whose works shed lustre upon their country. In the eighteenth century, many of its members were men of violent political principles, who had no small share in bringing about the revolution. In the present day, the greater part of its members are below mediocrity, and nothing but a powerful and unlooked-for impulse can elevate the Académie Française from the obscurity into which it has fallen.

Académie Royale des Inscriptions et Belles-Lettres. —This Academy was formed in the year 1663, by Colbert's appointment of four members of the *Académie Française*, to compose inscriptions for the monuments erecting in honour of Louis XIV., and for the embellishment of the city and royal palaces. They were also charged with emblems and legends for medals, devices and inscriptions for tapestry, etc. This society, which was first called the *petite Académie*, met at Colbert's library, rue Vivienne. It was afterwards called *Académie Royale des Inscriptions et Médailles.* Colbert dying in 1683, Louvois succeeded him as *surintendant des batimens*, and took the Academy under his protection.

* See p. 198.

In 1701, it received a regular organization, and by letters-patent of February, 1713, the number of its members was augmented to forty, viz. ten honorary members, ten pensioners, ten associates, and ten pupils. The objects to which the attention of the society was directed gradually increasing, and the title no longer comprehending the various branches of their employment, letters-patent were issued in January, 1716, by which it was designated *Académie Royale des Inscriptions et Belles-Lettres.* The class of pupils was then suppressed, and the associates augmented to twenty.

This Academy has rendered essential service to science, and possesses at present a number of men distinguished in all the branches of human knowledge. Its meetings were held in a hall of the Louvre, from the year 1699 to the period when the Institute was formed.

Académie des Sciences.—After the establishment of the *Académie des Inscriptions,* Colbert formed the project of founding an Academy of the Sciences. He caused a list to be drawn up of all the scientific men in France and foreign countries, from which a society was formed, whose attention was directed to the Mathematics, Astronomy, Botany, Chemistry, and Anatomy. Colbert proposed to add Theology, and the abbé Agier was appointed to fill the professor's chair; but the doctors of the Sorbonne remonstrated, and the design was abandoned.

It is worthy of observation, that it was considered necessary to enjoin the astronomers to refrain from the study of Astrology, and the chemists from seeking to discover the philosopher's stone.

The first meetings of this Academy, in 1666, were held at the king's library, where a laboratory was constructed for the chemists. In the following year the Observatory,

opposite the grand avenue of the Luxembourg garden, was begun.*

Until 1699, the Academy existed in virtue of the king's authority, but was not regularly organized. In that year letters-patent were granted, which gave it a permanent and legal form, and a hall in the Louvre was assigned for its meetings.

From its first institution to the present day, the *Académie des Sciences* has possessed a considerable number of distinguished men, whose labours have enlarged the sphere of human knowledge.

Académie Royale de Peinture et de Sculpture.—Until the reign of Francis I. the fine arts were but little cultivated in France. That monarch brought over eminent artists from Italy, whom he encouraged by honours and rewards, and in 1540 he founded the French school. At the death of Leonardo da Vinci, who expired in the arms of Francis I., the direction of the school was entrusted to Jean Cousin, a celebrated geometrician and painter, who carried the arts to a high degree of perfection.

Under the turbulent regency of Catherine de Médicis, and reign of Charles IX., the arts were encouraged and many superb monuments erected.

Whilst Henry IV. was fighting for the throne of France, the arts were neglected, and many of their finest productions were mutilated or destroyed by the *ligueurs*, the marks of whose fury may still be seen upon some of the monuments in the church of Saint Denis.

Notwithstanding the incessant labours of Jean Cousin, painting made less progress in France than sculpture, and it was not till 1615 that native artists were employed for the decoration of public edifices. At that period appeared

* See p. 238.

Simon Vouet, a man endowed with a fertile imagination, who displayed such great facility in his compositions, that he obtained the favour of Louis XIII., and all the public works were executed under his direction.

Nicholas Poussin, whom nature formed a painter, came about the same time to Paris, where he soon unfolded the resources of his genius. The ceilings in the palace of the Louvre are from his pencil. His merit exposed him to the attacks of envy. Vouet, seeing that the vicious manner taught in his school was falling into disrepute, availed himself of the ambition and haughtiness of Le Brun, and commenced a system of unjust persecution, which determined Poussin to quit his country; he retired to Rome, and there finished his career.

Louis XIV. aimed to carry the fine arts to the highest degree of perfection: but the artists, seduced into the new style introduced by Le Brun, completely abandoned the simplicity of nature and the style of the antique. Le Sueur had the courage to oppose it, and died at the age of thirty-eight, a victim, it is said, to the persecution of Le Brun.

At this period, besides the regular members of the French school, or *Confrérie de Saint Luc*, there were artists who exercised their profession in the royal residences, under the title of *privilégiés*. The latter, at the head of whom was Le Brun, supported by the chancellor Séguier, formed the project of establishing a separate school, which they were authorized to do by an order in council, in 1648, when it was called *Académie de Peinture et de Sculpture*. In 1655, the king declared himself the patron of the Academy, and granted the gallery of the royal college for its sittings. In 1663, a hall was assigned to it in the Louvre.

Colbert established at Rome, in 1665, an academy of

French painters and sculptors, and the pupils sent there were maintained at the king's expense. This Academy was united to that of Paris in 1676.

The vicious style introduced by Le Brun prevailed for a long period in the French school. The masterpieces of the art were withheld from the pupils, who, having no models but those of the artists of the day, produced compositions stiff, mannered, and in the worst taste.

At length Vien appeared. This celebrated man restored the study of the antique, improved the style in design, and soon sent forth David, and a number of other painters, who reared pupils the models of their own skill.

Sculpture in France, which had sunk to the same depth of degradation as painting, has recently made rapid progress towards perfection; and if it has not advanced with equal steps, it is perhaps because the pupils of this school copy too servilely the antique, from which they should merely derive their inspiration.

Académie Royale d'Architecture.—This Academy was founded by Colbert, in 1671, but was not established by letters-patent till 1717, after the accession of Louis XV. Its sittings were held at the Louvre, and it had a school, prizes, and pensioners, at Rome.

What has been said upon painting and sculpture, is equally applicable to architecture. It experienced the same decline and the same rapid improvement. The edifices recently erected, or now erecting, in Paris, are distinguished by the harmony of their proportions, the purity of their style, and the good taste displayed in their ornaments, and are infinitely preferable to those of the last century.

During the revolution, these Academies were either dissolved or their meetings suspended. In chapter X. of the *constitution of the year* III., promulgated the 1st *ven-*

démiaire, an IV. (September 23, 1795), we read :—*Il y aura pour toute la république un Institut National, chargé de recueillir les découvertes, de perfectionner les sciences et les arts.*

The law upon public instruction, of the 3d *brumaire* following (October 25, 1795), contains (chapter IV.) the organization of the Institute. It was then divided into three classes: the first, physical and mathematical sciences; the second, moral and political sciences; and the third, literature and the fine arts.

The first class was composed of sixty members and sixty associates; the second, of thirty-six members and thirty-six associates; and the third, of forty-eight members and forty-eight associates.

This law also regulated the prizes, the accounts to be given of the labours of each class, and journeys for the purpose of making progress in the sciences.

In the year XI. (1803), Bonaparte divided the Institute into four classes : the first class comprehended the physical and mathematical sciences, and was composed of sixty-three members. The second had for its object the French language and literature, and was composed of forty members. The third, for ancient history and literature, was composed of forty members, eight foreign associates, and sixty correspondents. The fourth class, relating to the fine arts, contained twenty members, eight foreign associates, and thirty-six correspondents.

Upon the restoration, his majesty Louis XVIII. issued an ordinance, dated March 21, 1816, by which, for the four classes of the Institute, four Academies were substituted; viz. 1. The *Académie Française;* 2. The *Académie Royale des Inscriptions et Belles-Lettres;* 3. The *Académie Royale des Sciences;* 4. The *Académie des Beaux Arts.*

These Academies are under the special patronage of the king. The interests and the funds common to the four Academies are under the direction of a committee of eight members, presided by the minister of the interior. Two members of the committee are chosen from each Academy. Each Academy has its special rules, and funds at its own disposal. The library, collections, etc. of the Institute are common to the four Academies.

The Académie Française consists of forty members, who are charged with the composition of a dictionary of the French language, and with the examination of important works in literature, history, and science, with a view to the improvement of the language.

The Académie Royale des Inscriptions et Belles-Lettres is also composed of forty members. The learned languages, antiquities and monuments, history, and the moral and political sciences relating to history, are the objects of their researches and labours. Their attention is particularly directed to the translation of Greek, Latin, and Oriental works into the French language, and to the formation of collections of diplomatic papers.

The Académie Royale des Sciences is divided into eleven sections, as follows:—1. Geometry, six members; 2. Mechanics, six; 3. Astronomy, six; 4. Geography and Navigation, three; 5. General Philosophy, six; 6. Chemistry, six; 7. Mineralogy, six; 8. Botany, six; 9. Rural Economy and the Veterinary Art, six; 10. Anatomy and Zoology, six; 11. Medicine and Surgery, six.

The Académie Royale des Beaux Arts is also divided into sections, designated and composed as follows:—1. Painting, fourteen members; 2. Sculpture, eight; 3. Architecture, eight; 4. Engraving, four; 5. Musical Composition, six.

An annual grant is made to the minister of the interior

for the salaries of the secretaries and other persons employed at the Institute, for indemnities to members, literary labours, experiments, prizes, printing, etc. This grant is distributed to the four Academies, in proportion to their respective labours and necessities.

In each of the Academies there is an annual distribution of prizes. Those individuals who obtain the grand prizes of Painting, Sculpture, Architecture, and Musical Composition, are sent to Rome, and supported there at the expense of the government.

The annual public meeting of the Institute is held on the 24th of April, being the anniversary of the day when the king returned to his dominions in 1814.

The sittings of the Institute were held at the Louvre till 1806, when the government granted to them the Collége Mazarin, now called the *Institut* or *Palais des Beaux Arts.*

The site of the Collége Mazarin was originally occupied by the Hôtel de Nesle, which extended beyond the present Mint, and gave its name to the quai, since called quai Conti.

At the western extremity of this spot were the *Porte* and the *Tour de Nesle.* The Porte de Nesle, a kind of Bastile, consisted of a pile of building flanked by two round towers; between them was the city gate, which was approached by a bridge of four arches, over the moat.

The Tour de Nesle, situated on the north of this gate, was round, very lofty, and attached to a higher tower, of smaller diameter, which contained a spiral staircase. This tower corresponded with a similar one, on the opposite bank of the river, at an angle of the city wall near the Louvre, called *la Tour qui fait le coin.* In times of danger, an iron chain was fixed across the Seine from the Tour de Nesle to the *Tour qui fait le coin,* and closed the western entrance to the city of Paris. The Hôtel de Nesle was the property of Amauri de Nesle, who, in 1308,

sold it to Philippe-le-Bel for the sum of 5,000 livres. In 1331 it belonged to Jeanne, widow of Philippe V., and afterwards passed to the duke of Berry, who enlarged the buildings and gardens, and constructed a bridge over the moat. Charles VII. gave this hotel, in 1446, to Francis, first duke of Brittany, who, dying without issue, it reverted to the crown. Henry II. sold the Hôtel de Nesle, in 1552, when great part of it was demolished for the erection of private hotels. The *porte*, the *tour*, and part of the hotel remained till 1661, when they were pulled down to afford a site for the Collége Mazarin, or des Quatre Nations.

The Collége Mazarin was founded in execution of the will of cardinal Mazarine, for the sons of sixty gentlemen or principal burgesses of Pignerol, Roussillon, Alsace, and Flanders, which had been recently conquered or annexed to the crown; the collegians were to be gratuitously boarded, and instructed in religion and *belles-lettres;* they were also to learn fencing, riding, and dancing. These nations alone being admissible into the college, it took the name of *Quatre Nations.* The cardinal bequeathed to the college his library, the sum of two millions of livres for the expense of its construction, and 45,000 *livres de rente sur l'Hôtel de Ville.* The executors of his will were the *premier président* Lamoignon, the celebrated Fouquet, *surintendant des finances,* Le Tellier, secretary of state, and Colbert. This will received the most formal sanction from the king, from all the supreme courts of France, and from the Pope himself.

The college was commenced in 1661, after the designs of Levau and under the direction of Lambert and d'Orbay. The front forms a section of a circle, terminated at the extremities by pavilions. In the centre is the portico of the church, composed of columns of the Corinthian order, surmounted by a pediment. Above it rises a dome, ter-

minated by a lantern. On the pediment was the following inscription:—

JULIUS MAZARINUS
S. R. E. Cardinalis
Basilicam et Gymnasium
Fieri curavit. Anno salutis 1661.

The altar-piece of the church, representing the Circumcision, was from the pencil of Paul Veronese.

On the right of the sanctuary was the tomb of cardinal Mazarine, by Coyzevox. Upon a sarcophagus of black marble, ornamented with pillars of bronze gilt, was a white marble statue of the cardinal, in a devotional attitude, with his hands joined. Behind him was an angel holding fasces, the principal figure in his armorial bearings. Two white marble steps, upon which the tomb was elevated, supported allegorical figures in bronze, representing Prudence, Plenty, and Fidelity. The following was the epitaph:—

D. O. M.
Et perenni memoriæ
Julii, ducis Mazarini,
S. R. Ecclesiæ Cardinalis;
Italiæ ad Casale, Germaniæ
Ad Monasterium, totius denique orbis
Christiani ad Montes Pyreneos
Pacatoris.
Qui cum res Gallicas
Ludovico Magno,
Adhuc impubere felicissimè administrasset,
Atque illum jàm adultum,
Et regni curas capessentem, fide, consilio,
Ac indefesso labore juvasset,
Depressis undique Franciæ hostibus,
Ipsisque famæ suæ æmulis,
Virtutum splendore, beneficiis,
Clementia devictis ac devinctis,
Placidè et piè obiit
Anno R.S. M.DC.LXI, ætat. LIX.
Templum hoc, et gymnasium

Ad educationem nobilium,
Adolescentium ex IV Provinciis
Imperio Gallico recens additis
Oriundorum, extrui testamento jussit,
Et magnificè dotavit.

At the revolution, this mausoleum was transferred to the *Musée des Monumens Français.*

The library of this college consisted originally of forty-one thousand six hundred and forty-three volumes, among which were some scarce works, and many historical treatises. According to the latest computation, it now possesses one hundred and ninety-five thousand volumes, among which are three thousand four hundred and thirty-seven manuscripts. To the college library, that of the Institute, consisting principally of modern publications, was annexed in 1819. From 1668 the library has been open to the public.

In 1806, the Collége Mazarin being destined to the sittings of the Institute, and the reception of various collections of the Arts, it was designated *Palais des Beaux Arts,* and the church was formed into a hall as a place of assembly for that learned body.

In front of the Institute are two fountains, each formed of two lions in cast iron, from whose mouths the water issues.

The axis of the portico and dome, in the centre of the Institute, is precisely the same as that of the southern façade of the Louvre, and a communication is formed between the two edifices by the construction of the Pont des Arts.

OBSERVATORY.

Upon the establishment of the Academy of the Sciences,* it was found necessary, in order to facilitate the labours of its members, to construct a laboratory and an observatory. The laboratory was constructed in a part of the building belonging to the royal library; and after considerable deliberation, it was decided that the Observatory should be erected upon the spot which it now occupies, between the rue du faubourg Saint Jacques, and the rue d'Enfer. Claude Perrault was charged by Colbert to prepare a design for this edifice, which was begun in 1667, and completed in 1672.

When the building was considerably advanced, John Dominic de Cassini, a celebrated astronomer, whom Colbert had sent for from Bologna, came to Paris. He found the structure so ill adapted for astronomical observations, that, at his suggestion, several alterations were made; notwithstanding which, there is no part of the building from which they can be made with accuracy.

The principal pile forms a parallelogram of ninety feet by eighty-two, to which have been added, on the south, two octagonal towers, which give a greater extension to the front. In the north front is a projection of twenty-four feet, which forms the grand entrance. The principal part of this edifice being found useless, a contiguous building has been erected on the east, in which nearly all the observations are made.

The architecture of the Observatory is remarkable for its grandeur and simplicity, and it may be considered a public edifice of the first order. Neither wood nor iron were used in its construction. The whole building is of stone, and all the rooms and staircases are vaulted.

* See p. 229.

The structure is so disposed, that the two lateral fronts are parallel, and the two others perpendicular to the meridian line, which forms its axis, and which is traced on the floor of a large room on the second storey. This line, prolonged to the south and the north, extends on one side to Collioure, and on the other to Dunkirk. The meridian line, which divides this building into two equal parts, is the point from which French astronomers reckon their longitude; its direction is marked by an obelisk at Montmartre, the distance of which from the Observatory is nearly three English miles and a half. Its prolongation, extending from Dunkirk to Barcelona, served to measure the quarter of the terrestrial meridian, which is calculated to be equal to five million one hundred and thirty thousand seven hundred and forty toises. The ten millionth part of this length has been adopted for the *mètre* or standard of long measure in France.

The line of the southern front of the Observatory corresponds with that of the latitude of Paris, which crosses France in the direction of east to west. This line and the meridian, intersecting each other at the centre of the southern front of the Observatory, have served for the point of departure of numerous triangles, from which have been projected the general map of France, called *Carte de Cassini* or *de l'Observatoire*, engraved and published in one hundred and eighty-one sheets.

On the ground floor is an opening, three feet in diameter, which leads to subterranean rooms, by a spiral staircase of three hundred and sixty steps. Formerly there was a corresponding opening, which passed through the various floors to the roof of the edifice, affording the means of astronomical observations for the verification of barometers, and experiments upon the fall of bodies. The subterranean building, which forms a kind of labyrinth,

is used for experiments on the refrigeration and congelation of bodies, and for observations on the mean temperature of the atmosphere.

On the first floor is a telescope twenty-two feet long and twenty-two inches in diameter, which is fixed to a large moveable frame, and can be drawn out on the platform of the southern front.

On the second floor is a spacious room, which, in 1787, was almost entirely rebuilt, in consequence of damage occasioned to the walls and ceiling by the percolation of water from the roof. In this room are globes, divers instruments, the meridian line upon the floor, and the marble statue of John Dominic de Cassini, who died in 1712, at the age of eighty-seven years. This statue, larger than life, was executed in 1810, by Moitte, and represents the Italian astronomer seated in the act of meditation.

In the *salle des secrets* is a phenomenon in acoustics; by putting the mouth against a pilaster, and speaking low, the voice may be heard by a person at the opposite pilaster, and by no other person in the room. There is also here a pluviameter, for ascertaining the quantity of rain which falls at Paris in a year.

An anemometer, fixed at the summit of the edifice, indicates the direction of the wind, upon a dial placed under the vault of one of the rooms, which is adorned with portraits of celebrated astronomers, and with paintings representing the seasons and the signs of the zodiac.

Upon the floor of another room is an universal chart, engraved by Chazelles and Sedileau.

Upon the roof of this edifice, which was originally formed of thick flat stones, a square stone building, flanked with two turrets, was erected, about the year 1810. In one of these turrets has been fixed an achromatic telescope, designed to observe and describe the paths of comets.

A well selected library is attached to the establishment; and a fine mural circle has been lately erected by the munificence of the duke of Angoulême.

The contiguous building on the east is entered from the first floor of the principal structure. It contains various instruments, and among others a transit instrument to observe the moment when the sun passes the meridian of Paris. The roof of this small building opens in various parts, by a simple mechanical arrangement, and affords a view of the heavens.

Until 1811, the front of the Observatory was in great part hidden by houses and other buildings, which have since been taken down. It is now surrounded by a terrace according to the original plan of Perrault, and the outer court is enclosed by palisades and two modern pavilions. A wide avenue, planted with trees, extends in a straight line from these pavilions to the railing of the garden of the Luxembourg, and from thence to the walk in front of the centre of the palace. On the vacant spot between the palisades of the Luxembourg and those of the Observatory, the unfortunate marshal Ney was shot, in 1815.

The *Bureau des Longitudes*, formed for the improvement of navigation by means of astronomical observations, was first established in 1795, and holds its meetings at the Observatory. It is composed of three mathematicians, four astronomers with five *adjoints*, two navigators, one geographer, and three instrument-makers; it has at its disposal this Observatory and that of the *École Militaire*, with all the astronomical instruments belonging to the government. It corresponds with the other observatories of France, and with those of foreign countries. This society is charged with the publication of *La Connaissance des Temps*, for the use of astronomers and navigators; and is bound to publish an extract from it annually, under the title of *Annuaire*.

THE UNIVERSITY.

Charlemagne, when he visited Italy, perceiving that the Franks were greatly inferior to the nations who preserved some traces of ancient civilization, formed the resolution of encouraging the cultivation of letters by the establishment of schools in Gaul. The clergy, who at that period were extremely ignorant, afforded him but little assistance in the execution of his project. He invited learned foreigners to his dominions, and addressed letters to all the bishops and abbots, enjoining them to establish public or private schools in their churches and monasteries.

The object of Charlemagne seems, however, to have been the promotion of the influence of religion, rather than the extension of general knowledge. He kept near his person a great number of learned men, of whom several were Englishmen, who formed a school, and co-operated by their counsel and exertions in the accomplishment of his plan.

Alcuinus, an Englishman, and disciple of the venerable Bede, in speaking of this school, says, "It was a new Athens, as much superior to the ancient schools as the doctrine of Jesus Christ is to that of Plato. All the studies had a reference to religion, by which they were sanctified. The object of grammar was to read and transcribe the Holy Scriptures more correctly; rhetoric and logic were studied for the purpose of understanding the fathers, and refuting heresies; and music, in order to sing in the churches." Arithmetic, geometry, and astronomy, which were also taught in the school, were called *trivium*, a spot into which three roads opened, because these branches of learning were only the means of attaining others more sublime.

Charlemagne himself examined the scholars. In imita-

tion of the last judgment, he placed the diligent on his right hand, and the idle on his left; saying to the former, "As you have been faithful to my orders, I will give you the most valuable bishoprics and abbeys in my kingdom;" and to those on the left hand, "Unless you make up by diligence what you have lost by negligence, you will never obtain the smallest favour." This prince did not wish to form Ciceros or Virgils in his schools, but rather Jeromes and Augustins.

The number of schools established at Paris, in conformity to the orders of Charlemagne, is unknown; the only one of which we have any historical record, being that of the Abbey of Saint-Germain-des-Prés, of which Abbon, who composed a Latin poem upon the siege of Paris by the Normans, was a pupil.

Corrozet, in his Antiquities of Paris, has given the following account of the origin of the University:—

Charlemagne, fils de Pepin, régna quarante-six ans, estant un prince magnanime, et fort grand amateur de sciences. Aussi il fit tant de bien à sa ville de Paris, qu'à toujours, nous et tous estrangers luy sommes redevables pour la très-excellente et incomparable université d'estude qu'il y a fondée.

En son temps, vindrent deux moynes Écossois en France, crians publiquement qu'ils avoient de la science à vendre. Cela venu à la cognoissance de l'empereur, expérience et preuve faicte de leur suffisance, il commanda à un appellé Clement se tenir à Paris. Et luy faisant bailler enfans de toutes qualitez, édifia lieux et escoles convenables en Paris, selon les arts et doctrines, affranchissant les estudians par beaux priviléges, grâces, dons et libéralités, leur eslargissant lieux, vivres, et exemptions de toutes servitudes. De là vint la première institution de l'université, non que je veuille inférer qu'il n'y eust escoles pour aprendre la jeunesse, mais non avec tels priviléges et franchises.

En ce temps estoit en Angleterre un autre grand Théologien et Philosophe, nommé Alcuyn (qui a fait la glose ordinaire), lequel sçachant que Charlemagne avoit les doctes et sages en grande réputation, passa en France, et vint vers l'empereur, qui le receut honorablement.

A sa poursuite, Charlemagne translata l'Université de Rome, qui autresfois avoit esté à Athènes, et l'establit à Paris. De ceste Université furent principaux fondateurs quatre doctes disciples de Bède le vénérable, à sçavoir Alcuyn, Raban, Claude, et Jean l'Escot ou l'Escossois : laquelle depuis a tousjours resplendi es lettres divines et humaines, comme la vraye et pure source de toutes sciences. C'est la mère souveraine du laict de laquelle tous doctes et lettrez, tant estrangers que François ont esté nourris, et par elle sont parvenus aux honneurs et dignitez séculières et ecclésiastiques. Elle est fondée sur quatre fermes colonnes :

La saincte Faculté de Théologie,
La Faculté du Droit Canon ou Décret,
La Faculté de Médecine,
La Faculté des Arts.

In the year 900, Remi, a monk of Saint-Germain-d'Auxerre, came to Paris, where he opened a school of philosophy, or rather of logic, in which he was succeeded by Odon, his disciple.

About the year 1118, the celebrated Abelard opened a school at Paris, and, by the lectures which he delivered, attracted a multitude of scholars. These schools, however, not being subject to uniform principles, laws, and methods, nor forming a general body, could not, in the modern acceptation of the term, constitute a University.

It was not till the reign of Philip Augustus that the schools of Paris were regularly organized, having chiefs, laws, and privileges. At that period humanity* and logic made considerable progress; theology was taught from Peter Lombard's work, called *Master of the Sentences;* and canon law, civil law, and medicine, which till then had been neglected, were cultivated with success.

The University of Paris, at that time, was composed of four faculties : viz. Theology, Law, Medicine, and the Arts. In all these faculties there were degrees which

* *Philology;* in Scotland, *humaniores literæ;* in France, *les humanités.*

were conferred upon those who, after having been students a certain time, sustained public disputations with honour. These degrees were first instituted about the year 1150, by Peter Lombard.

The degrees in the faculty of theology were *Baccalauréat, Licence,* and *Doctorat.* After three years, a *maistre-ès-arts de l'Université* presented himself to be examined by four doctors, upon the treatises he had studied; after which he maintained a *thesis,* called *tentative,* the first in theology; if he acquitted himself with honour, by answering all the objections and arguments proposed to him, he took the degree of bachelor. If he aspired to the *doctorat,* he had to undergo another examination, and to sustain other theses, which were called *le grand ordinaire, le petit ordinaire,* and *la Grande Sorbonique;* to the latter he was required to answer, without eating or drinking, from six in the morning till seven in the evening. The origin of this thesis is attributed to François de Maironis, a monk of the Order of Saint Francis, who, to display his learning, offered to answer, from morning till night, all objections that might be started. Besides these theses there was another public act to sustain, called *vespéries,* after which the doctor's cap was conferred by the chancellor of the University.

At the expiration of six years, the doctors were required to make a recapitulation of all the treatises of theology; and those who wished to enjoy *l'hospitalité de la Sorbonne,* sustained an act called *Robertines,* which entitled them to apartments in the college and to other privileges.

On the first day of every month, the doctors in theology assembled in the hall of the Sorbonne, to deliberate upon matters concerning morals, or theological doctrines. This day was called *prima mensis.*

The second faculty was that of civil and canon law. To

become a bachelor, it was necessary to have been a student two years; a licenciate, three years; and a doctor, four years. In this faculty there was a dean and an honorary dean; the former was chosen annually by the doctors of the faculty; the latter was always the senior doctor.

The third faculty, that of Medicine, had also two deans.

The faculty of the arts, although the fourth in order, was the basis of all the others, and by far the most numerous. It was divided into four nations, viz. France, Picardy, Normandy, and Germany. All natives of France, except those of Picardy and Normandy, were reputed to belong to the nation of France; and the nation of Germany, which was called *Anglicane* till the year 1431, included natives of Scotland, Ireland, and other countries. Each nation had its particular interests, revenue, and officers, such as *procureurs*, *censeurs*, and *questeurs*, who were elected annually.

Père Dubreul, in his *Antiquités de Paris*, says :—

L'Université de Paris est soustenue de quatre Facultés, comme de quatre puissantes et fortes colomnes, ou plustost ainsi que de quatre sortes de fontaines de sapience, de science et de philosophie; c'est une mer très-grande et sans fond, dans laquelle les poissons plus rapides de toute sorte de science, de vertu et de vérité, se peuvent pescher avec les rets et filets de l'estude et du soin.

He adds, that, in order that the study of theology might not be impeded, the University would not admit civil law into the faculties, and that the four faculties were arranged, and distinguished by titles of honour as follows :—

La Faculté très-sacrée des Théologiens,
La Faculté très-consultante des Docteurs en Décret Canon,
La Faculté très-salubre des Médecins,
La Faculté noble des Arts.

In a charter of privilege granted to the surgeons of Paris, by Philippe-le-Bel, it is said :—

Parisiensis civitas propriè locus est fluentissimi fontis scientiæ, quæ etiam scientes parit, et in utero recipiens ignorantes, tandem suæ fontis sapientiæ germinosis rigatos rivulis, diversarum Facultatum reddit scientiis insignitos.

Philip Augustus granted to the University a diploma which exempted its members from secular jurisdiction. This grant was made in consequence of a dispute between the scholars and the inhabitants of Paris, in 1229. A German student sent his servant to purchase some wine, who being ill-treated, the German scholars attacked the vintner, and handled him so roughly as nearly to deprive him of life. This act of violence threw the whole city into disorder. The inhabitants, headed by Thomas, *prevôt* of Paris, being eager to revenge the vintner's wrongs, took up arms and hastened to the lodgings of the German students, six of whom they killed. The masters of the schools complained to Philip, who, without any further inquiry, arrested the *prevôt* and several of his adherents, caused their houses to be demolished, and their vines and fruit-trees to be rooted up. But this did not satisfy the heads of the University, who required that the offenders should be brought into the schools and flogged; the king, however, refused compliance with this ridiculous demand, saying, that to him alone it belonged to punish those who violated the laws. Philip, fearing lest the foreign scholars should quit the capital, issued a decree affording greater protection to the schools, and condemning the *prevôt* to perpetual imprisonment. He was allowed, however, the opportunity of endeavouring to prove his innocence by the ordeal *de l'eau*, with this strange proviso, that if his guilt were made evident, he

should endure his sentence, and if, on the contrary, he were found innocent, that he should nevertheless be declared incapable of filling the office of *prevôt* of Paris, or that of magistrate in any other part of the kingdom.

Philip Augustus adopted likewise some singular precautions in favour of the scholars. He ordained that all the citizens of Paris should make oath that, if they saw a scholar treated ill by a layman, they would deliver up the latter to royal justice. It was required, moreover, that every *prevôt* of Paris, on entering into office, should swear, in the presence of an assembly of the schools convoked for that purpose, to observe these regulations.

During more than four centuries, the *prevôts* took the prescribed oath, although the ceremony was obnoxious to them, and it was often necessary to employ force. But at length, when the office of *prevôt* retained no more than a shadow of its ancient power, the University allowed this useless ceremony to fall into desuetude.

By these concessions of Philip Augustus in favour of the University, it became a sort of power in the state, having at its command a formidable army, in the multitude of students who flocked to it from all parts of Europe, and who, mixing with every faction, filled Paris with tumults and disorders, to which lawful authority was often obliged to yield.

Philip Augustus enclosed the schools within walls, which began at the Porte Saint Bernard, and passed by the Porte Saint Victor, the Porte Saint Marcel, the Porte Saint Jacques, the Porte Saint Michel, the Porte Saint Germain, and the Porte de Bussy, to the Porte de Nesle. Within these walls, which were flanked with towers and surrounded with ditches, the students were shut up as in a fortress. The inhabitants of the *cité* were defended by

a similar enclosure, and were very jealous of allowing the students to enter within their boundaries.

At this period most of the schools were rebuilt, and regular streets were formed in this quarter by the construction of houses. The increase of the population requiring the erection of new churches, serious disputes arose for the jurisdiction of them, between the bishop of Paris on the one hand, and the abbot of Sainte Geneviève and the abbot of Saint Germain on the other.

The *quartier de l'Université*, which originally was one of the *faubourgs* of Paris, becoming gradually more and more populous, new faubourgs were formed beyond it, namely, those of Saint Victor, Saint Jacques, Saint Marcel, and Saint Germain, which, together, soon exceeded in extent the University itself.

Rigordus, the historian of Philip Augustus, gives the following description of the schools of Paris in the thirtieth year of that monarch's reign:—

In diebus illis, studium litterarum florebat Parisiis, nec legimus tantam aliquando fuisse scholarium frequentiam Athenis, vel Ægypto, vel quâlibet parte mundi, quanta locum prædictum, studendi gratiâ, incolebat. Quod non solum fiebat propter loci illius admirabilem amœnitatem, et bonorum omnium superabundantem affluentiam, sed etiam propter libertatem et specialem prærogativam defensionis quam Philippus rex, et pater ejus ante ipsum, ipsis scholaribus impendebant. Cum itaque, in eâdem nobilissimâ civitate, non modò de trivio et quadrivio, verum de quæstionibus juris canonici et civilis, et de eâ Facultate quæ de sanandis corporibus et sanitatibus conservandis scripta est, plena et perfecta inveniretur doctrina, ferventiori tamen desiderio sacram paginam et quæstiones theologicas docebant.

Although the schools of Paris were regularly organized under the reign of Philip Augustus, it was not till the time of Saint Louis that they took the name of *Université*, a term adopted on account of the universality of the sciences taught in them. For a considerable time previous, these sciences had been divided into two classes, called

trivium and *quadrivium*. Both these terms are very ancient, the former being in use as early as the seventh century, and the latter being employed by Boetius. Under Saint Louis, the *trivium* comprehended grammar, logic, and rhetoric; and the *quadrivium* embraced arithmetic, astronomy, geometry, and music. A proficient in these two classes was considered to have attained the highest degree of knowledge. At a later period, when the vernacular language was more frequently employed, the *trivium* and *quadrivium* were united under the name of *clergie*, or the *seven liberal arts*.

The following distich was made upon the celebrated Albertus Magnus :—

> Inclitus Albertus, doctissimus atque disertus,
> Quadrivium docuit, ac totum scibile scivit.

In these early times, it was not uncommon for a doctor of the University to announce that he was prepared to dispute with all the world, *de omni scibili et de quolibet ente*.

The first colleges in Paris were founded for the religious orders. One of the most ancient was that of the Dominicans, in the rue Saint Jacques, which was established in the thirteenth century, by Jean de Saint Quentin, a learned and virtuous theologian and physician, who having a house in the rue Saint Jacques which served to lodge pilgrims, gave it to the Dominicans, who thence took the name of Jacobins.* Upon becoming the benefactor of this order, Jean de Saint Quentin determined to assume their habit. One day, when preaching upon evangelical poverty, in order to set the example, he hastily descended from the pulpit, and after putting on the habit of Saint Dominic, returned and finished his sermon.

The *religieux* of Saint Francis establishing themselves

* See Vol. I., p. 255.

at Paris about the same time, these two orders, who called themselves *religieux mendians*, had long and vehement disputes with the University. They established in their convents theological chairs, which were filled by Albertus Magnus, Saint Thomas d'Aquin, Saint Bonaventure, and other distinguished men. The reputation of the professors attracted such a number of students, that the University, alarmed at their success, would neither receive them into their own body nor allow them to teach. The pope and the king, however, protected the *religieux*. Saint Louis even said, that if he could divide himself into two parts, he would give himself to those two orders. The University was compelled to yield. Saint Thomas and Saint Bonaventure were made doctors of divinity, and the University admitted into their body not only the two orders which they wished to exclude, but all the *religieux* who had colleges in Paris.

At this remote period, the University of Paris was governed much less by the decrees of the kings of France, than by the bulls of the sovereign pontiffs; and it is surprising to find the popes enter into the most minute details for its regulation. As there was no college for secular persons, and the scholars were obliged to hire apartments in private houses, lodgings were very high. To remedy this inconvenience, Gregory IX. issued a bull which fixed the rate of lodgings at Paris, and appointed commissioners to carry it into execution. The want of domestic restraint, however, being found unfavourable to the morality of the scholars, colleges for seculars were afterwards founded, in order that the youths of the same country, or of similar pursuits, might be collected under the same roof and be subject to common authority.

As the project for establishing a post-office and *messageries* or public vehicles for travelling, originated with the Uni-

versity, it enjoyed for a long time a considerable revenue arising from the profits. In 1719, when royal mails and diligences were established, the king granted to the University, by way of indemnity, the sum of 120,000 livres per annum, out of the receipts of the post-office, which continued to be paid till the revolution.

The University was originally governed by a rector, who was chosen monthly, or at longest every six weeks. The term of his continuing in office was prolonged, in 1279, by Simon, cardinal-priest, and legate of pope Nicholas III., as appears by the following extract of an ordinance issued by him :—

"The rector shall henceforward be chosen in this manner:—The four *procureurs* of the nations, namely, France, Picardy, Normandy, and *Anglicane*, shall swear solemnly before the notaries to choose a rector, such as in sound conscience they shall esteem worthy and capable of transacting the affairs of the whole body of the University, according to the duty of his charge; and shall protest that neither favour, friendship, hatred, nor other passion, shall induce them to appoint and elect one rather than another, but will choose him for the sake of the public, and not according to the bias of their private affection. And he who shall be chosen, by the agreement of these four, or by three of them, shall be rector without controversy, and without its being lawful for any one to resist or contradict. But upon the four or three not agreeing in the election, the former rector shall be called to take the votes; and if they still cannot agree, four electors of each nation shall be appointed, according to whose election the rector chosen by the majority of votes shall enjoy the dignity for three months, which is the term fixed for this magistracy; and the election shall be made on given days, which are, the feast of Notre Dame of March, of the Nativity of Saint John the Baptist, of the Nativity of Saint Denis, and Christmas-Day."

Upon the election of a new rector, the University went to church in procession, according to a *mandamus* issued by the actual rector two days before, and sent to the *doyens* of the faculties, the *procureurs* of the nations, the principals of the colleges, the superiors of the regular orders belonging to the University, and to all the officers

and other members, who were summoned to assemble at eight o'clock in the morning, in the cloister of the Mathurins, which was the ordinary place of their general meetings. The following is a copy of a *mandamus*:—

SUPPLICATIONES
UNIVERSITATIS STUDIORUM,
MANDATUM RECTORIS.

Nos N.N., Rector Universitatis studii Parisiensis, mandamus præcipimusque omnibus et singulis ejusdem Universitatis doctoribus, magistris, clientibus et administris, cujuscumque sint conditionis aut gradûs, ut memores jurisjurandi, cujusque violaverit fidem aut neglexerit religionem, eum Universitate in perpetuum excludi volumus, die Martis 3 Octobris, adsint apud Maturinenses, horâ ipsâ octavâ matutinâ, ornati ut decet, indè ad ædem Deo sacram sub invocatione Sancti Ludovici in insulâ ritè processuri, et Deo Opt. Max. piè supplicatari, pro fidelium concordiâ, hæresium extirpatione, hujusce florentissimi regni salute perpetuâ atque pace; regis, delphini principis, delphinæ, ac totius regiæ prosapiæ incolumitate; nostræ Academiæ tranquillitate et dignitate, frugibus terræ, aëris salubri temperie, et cunctis rebus humano generi secundum Deum necessariis. Ibi vero solemni ritu fiet, sacraque habebitur concio, non alibi, ante meridiem. Ac ne hora octava, ut ferè hactenùs factum est, in nonam protrahatur, meminerint universi ad imperatam horam octavam ipsam convenire, quâ nos aderimus, et post brevem orationem statim procedemus; sic enim communi diligentiâ fiet ut omnes antè meridiem dimittantur. Datum Lutetiæ, in ædibus nostris Navarricis, die..... an. Domini.

When the officers and members of the University had assembled, the procession set out with great pomp in the following order:—

The Cordeliers, the Jacobins, the Augustins, and the Carmelites, called *les Quatre Mendians*, bearing the cross.

Two beadles, in square caps and black gowns with plaited sleeves, carrying maces of silver gilt.

The *Professeurs-Régens* of the humanities, rhetoric, and philosophy, from all the colleges, in black gowns with full sleeves, and square caps.

Twenty ecclesiastics, with six monks of the abbey of Saint-Martin-des-Champs, to chaunt, wearing copes and surplices.

The second or *Petit-Bedeau* of the Faculty of Medicine, in a black gown and square cap, carrying a mace of silver gilt.

The bachelors of Medicine, in furred cloaks and square caps.

The *Petit-Bedeau* of the Faculty of Law, in a black gown, carrying a silver mace.

The bachelors of Law, in red gowns, lined with white fur.

The bachelors and doctors of the religious orders, in their respective habits.

The *Petit-Appariteur* of the Faculty of Theology, in a scarlet gown with plaited sleeves, without a mace.

The bachelors and licentiates of Theology, in square caps, and long black copes trimmed with white fur.

The *Procureurs des Nations* of the Faculty of Arts, in red gowns, preceded by their beadles.

The first or grand beadle of the Faculty of Medicine, in a blue gown lined with green, bearing a mace of silver gilt.

The doctors of medicine, in long scarlet copes trimmed with white fur, and square caps.

The first beadle or *greffier* of the Faculty of canon and civil Law, in a violet-coloured gown with white fur.

The doctors of Law, in scarlet robes with fur hoods.

The first *Appariteur* or *Greffier* of the Faculty of Theology, in a dark red gown with plaited sleeves, the collar turned back and lined with white fur.

The doctors of Theology, in large black copes trimmed with ermine.

Four beadles abreast, in black gowns with plaited sleeves, and square caps, bearing maces of silver gilt.

The Rector, in a scarlet robe with plaited sleeves, a silk sash with gold tassels, from which hung a purse called *écarcelle*, of violet-coloured velvet, ornamented with gold buttons and lace. Over his robe he wore a mantle of ermine, and a square cap on his head. On his left walked the *Doyen* of the Sorbonne, or in his absence the senior doctor of the Faculty of Theology.

Upon extraordinary occasions the same order was observed, except that the four *procureurs* of the nations were preceded by the clerk of the *messageries*, in a black gown with full sleeves, and above it a tunic, like a herald's tabard, of violet-coloured linen, on which were painted, in front and behind, the arms of the University, viz. *a hand that seems to descend from the sky, holding a book surrounded by three fleurs-de-lis*, or, *on a field*, azure.

He also carried a blue wand covered with gold *fleurs-de-lis.*

When the kings of France made their solemn entry into Paris, at their marriage, on the birth of their children, when a king or queen died, or a signal victory was gained, etc., the rector of the University was always among the first to pay his homage at court; he also attended the funeral service of the kings or queens at Saint Denis.

When the rector made a complaint to the king, he did it standing, as, upon his kneeling, the king always bade him to rise.

Among other singular customs of the University, was one of which few authors have taken notice. It regarded the newly-admitted students, who were called *béjaunes,** and had at their head a superior designated *le chapelain, abbé des béjaunes.* On the morning of the feast of the Innocents, this chaplain mounted an ass, and conducted the *béjaunes* through the city in procession. After dinner he assembled them in one spot, and drenched them with water, which constituted the baptism by which they became children of the University.

The privileges and immunities granted to the schools by Philip Augustus were ill suited to the weakness of those nascent institutions, and in various subsequent periods proved fatal to the public tranquillity. That part of Paris to which the *Université* gave its name, is not less celebrated as the cradle of learning in France, than as the focus of revolt, anarchy, and crime. It has been called the *Petite Genève,* and contains no spot that has not been in its turn the theatre of tragical or scandalous scenes.

In the reign of Louis VIII., a dispute arose between

* *Becs jaunes*—yellow bills, like those of young birds.

the University and the bishop of Paris. The University, whose deeds had till then been sealed by the chancellor of the church of Notre Dame, threw off its subjection to him, and caused a new seal to be made. The legate of the Holy See, then in Paris, being chosen by the University as the judge of its cause, publicly broke the seal, and anathematised those who should dare to make another. The fury of the scholars, who were at all times disposed to maintain their privileges by violence, being enflamed, they attacked the prelate in his house, was rescued with much difficulty by a troop of soldiers sent by the king to his assistance. Masters and scholars were excommunicated without exception, and the sentence was not taken off until eighty of the doctors went to the council of Bourges to obtain absolution of the legate.

In 1278, Gérard de Moret, abbot of Saint-Germain-des-Prés, in order to guard against the attacks of the scholars, caused walls to be built on the road leading to the Pré-aux-Clercs. The scholars, finding that these walls encroached upon their usual walk, pulled them down. The abbot, being irritated, ordered the alarm bell to be rung, upon which the domestics of the abbey and the inhabitants of the faubourg Saint Germain took up arms, and sallied forth against the aggressors. The abbot and the monks exhorted their subjects to vengeance, exclaiming, *tue, tue!* Several of the scholars were killed, some mortally wounded, and others taken to the prison of the abbey. The heads of the University declared, that if full reparation were not made within the space of fifteen days, they would suspend all their exercises. The consequence of this affray was, that the abbot and the monks were condemned to suffer heavy penalties.

In 1315, an inhabitant of the faubourg Saint Germain

having sowed corn upon part of the Pré-aux-Clercs, the rector convoked the faculties to take the affair into consideration, when it was resolved that the University should execute justice with its own hands. This grave determination was immediately followed by the rector and all the scholars repairing to the spot, and tearing up the corn by the roots.

In 1407, two scholars of the University were guilty of highway robbery and murder. The *prevôt* of Paris, Guillaume de Tignonville, caused them to be arrested. The University claimed them, pretending that the affair must be carried before the ecclesiastical court. The *prevôt* disregarded the remonstrance, and the criminals were hanged. The University suspended its exercises for upwards of four months, during which time even sermons were forbidden. The king's council remaining firm, the heads of the University protested that they would quit the kingdom and establish their schools in a foreign country, where their privileges would be respected. This menace had the desired effect, and the *prevôt* was sentenced to take down the bodies from the gibbet and have them honourably interred. After kissing them, the *prevôt* placed the bodies in a carriage covered with black cloth, and followed them on foot, accompanied by his *sergens* and *archers*, and the *curés* and *religieux* of Paris. The bodies were conveyed to the *parvis* of Notre Dame, to be presented to the bishop, and thence to the convent des Mathurins, where the rector of the University received them from the *prevôt's* hands, to be interred. The *prevôt* was dismissed from his office, but having been appointed by the king *premier président de la Chambre des Comptes*, the University was prevailed upon not to oppose his installation, upon condition of his asking pardon of the whole body publicly assembled.

The tomb of these scholastic assassins remained till the revolution in the cloister of the Mathurins.*

A cordelier once said, whilst preaching, "pray for the University, and the chancellor who is its head." The University, incensed, compelled the cordelier to retract, by declaring expressly in another sermon, that he was mistaken, and that the chancellor was neither head of the University nor of any faculty.

"One cannot see without astonishment," says Saint Victor, "the impunity which the students, the principal authors of all the disorders in Paris, enjoyed under the reign of Saint Louis. They ran, night and day, armed, through the streets, and provoked the citizens by insult and ill treatment, pillaged their houses, and frequently even offered violence to their wives and daughters, as in a city taken by assault. Under this reign, the bishop of Paris could find no other remedy for these excesses than to fulminate sentences of excommunication, which restrained them for a short time. The scholars were excommunicated again under Philippe-le-Hardi, for the same reason. The event shews that these means had become ineffectual; but the French kings, having a predilection for this learned body, were unwilling to employ the force necessary to keep them in order, and submissive to the government."

The following anecdote will shew how much the credit and influence of the University had declined in the reign of Henry II. A seditious tumult having been excited in the Pré-aux-Clercs by some of the scholars, the *Parlement* ordered the ringleaders to be arrested and hanged. The University urged in vain the diploma of Philip Augustus. The king approved the proceedings of the *Parlement*, and,

* See Vol. I. pp. 248, 249.

notwithstanding a very eloquent address by the celebrated Ramus, threatened to send troops to reduce the University to order. The professors were commanded by the king to suspend their lectures and to shut up their schools, which they did without daring to complain. This step used formerly to be taken by the University itself in order to obtain its will, but silence was now imposed upon the masters as a punishment.

Pope Urban VIII. in 1366, sent two cardinals to Paris to reform the University; they drew up thirty-six statutes, one of which was, that such scholars as were candidates to become licentiates should not be obliged to pay fees, or give an entertainment to the masters. Another was, that, in the lecture rooms, the scholars should sit on the ground, in the presence of the masters, and not on seats or benches. *Scholares Universitatis Parisiensis, audientes suas lectiones, sedunt in terrâ coram magistris, non in scamnis vel sedibus elevatis à terrâ, ut occasio superbiæ à juvenibus secludatur.*

In the seventeenth century the number of colleges in Paris was at least fifty, but at the period of the revolution there were only ten, the others having been suppressed by letters-patent, in 1763, and their *bourses* or foundations annexed to the college of Louis-le-Grand.

The ten colleges were: the college *d'Harcourt, du Cardinal Lemoine, de Navarre, de Montaigu, du Plessis-Sorbonne, de Lisieux, de la Marche, des Grassins, des Quatre Nations,* or *de Mazarin,* and that of *Louis-le-Grand.*

In these colleges were taught the Sciences, the Greek and Latin languages, Philosophy, Physics, and Mathematics.

With the exception of the Collége de Mazarin, they all received boarders and tutors; the expense of whose board and lodging was generally about 500 francs a-year.

Collége d'Harcourt, No. 94, rue de la Harpe. (See *Collége Royal de Saint Louis*, page 289.)

Collége du Cardinal Lemoine, No. 76, rue Saint Victor.—This college was founded in a spot called *Clos du Chardonnet*, about the year 1300, by cardinal Jean Lemoine, a native of Cressy, in Ponthieu, and a legate of the Holy See. The cardinal himself drew up the statutes of the college, whose members, in a deed of gift dated 1303, are designated, *les pauvres maîtres et écoliers étudians à Paris, dans la maison du Chardonnet.*

This college was not impoverished, like many others, by a depreciation in the value of coin, as the founder took the precaution to endow the scholarships with silver by weight, the students of the arts having each four marks, and the theologians six marks, of fine silver. This was the first instance of the kind in the endowment of the Parisian colleges.

It is said that cardinal Lemoine was the son of a blacksmith, because he bore three nails in his coat of arms. He was a student in the University of Paris, and afterwards went to Rome, where he was created a cardinal. He died at Avignon, and, in execution of his will, his remains were brought to Paris to be buried in the chapel of the college which he had founded, by the side of his brother, André Lemoine, bishop of Noyon. The following was their epitaph :—

Corpora bina jacent Monachi cognomine, legum
Doctores celebres hos tenet urna simul.

This was the only college in Paris to which a *curé* was attached.

The members of the college, in order to honour the memory of cardinal Lemoine, performed an annual ceremony, which was called *la solemnité du cardinal.* On the 24th of September, about noon, the elders, doctors,

bachelors, and theologians of the college, assembled in a hall for the election of one of their number to represent the person of Jean Lemoine. The election being made, the mock cardinal was invested with the costume and insignia of his office, and, attended by his chaplains, he assisted at vespers in the chapel of the college. In the evening, the cardinal gave a sumptuous entertainment to the members of the college, during which he distributed sweetmeats to the company. The following day, being the feast of Saint Firmin, patron of the college and of the church of Amiens, the *nation* of Picardy celebrated the first mass in the chapel, when a present was made to each of them, and they afterwards went to salute the cardinal, who, to shew his munificence, distributed to them sweetmeats in profusion. About eleven o'clock, the cardinal attended high mass, at which, if he were a priest, he could officiate in his cardinal's costume. The procession to the mass was opened by two beadles of the *nation* of Picardy, after whom came the cardinal's chaplain, in a purple robe trimmed with ermine, and bearing the scarlet hat. The cardinal, who came next, walked with great pomp and studied gravity. When the mass was ended, he was conducted to the hall, where he dined with the community, and after dinner all the scholars offered him congratulations in prose and verse. A singular circumstance in this ceremony was, that originally the comedians of the Hôtel de Bourgogne* assisted at mass with their musical instruments, in honour of cardinal Lemoine, who gave them the Hôtel de Bourgogne, upon condition that they should only represent sacred dramas. But when they began to act profane comedies, the college separated from them entirely.

* See page 192.

Three celebrated men, viz. Turnèbe, Buchanan, and Muret, were professors in this college.

The buildings are now occupied as manufactories, and the garden has been converted into a wood-yard.

Collége de Navarre, rue de la Montagne-Sainte-Geneviève.—This celebrated college was founded in 1303, by Jeanne de Navarre, wife of Philippe-le-Bel. That princess bequeathed two thousand livres per annum, to maintain in this college seventy scholars, of whom twenty were to study theology, and to receive eight *sols* a week; thirty philosophy, with six *sols* a week, and twenty grammar, with four *sols* a week. These three classes of scholars had different masters; the master of theology received twenty *sols*, that of philosophy twelve, and that of grammar eight *sols* a week. There were afterwards four professors of theology, and the other two masters were called *le principal des philosophes*, and *le principal des grammairiens*. The head of the college was designated *le grand maître*.

Coquille, in his *Histoire du Nivernois*, in speaking of this college, says, that the king was the first fellow, and that the revenue of his fellowship was applied to the purchase of rods for the correction of the scholars.

The chapel, the first stone of which was laid in 1309, was very handsome. In the centre of the choir, under the lamp, was buried Nicolas de Clémangis, doctor of the Sorbonne, with this inscription on a black marble slab:—

Qui lampas fuit ecclesiæ sub lampade jacet.

On the slab were also these two lines:—

Belga fui, Catalaunus eram, Clamingius ortu,
Hæc domus ossa tenet, spiritus astra petit.

Nicolas de Clémangis was principal of this college in the fifteenth century.

In the nave was a tomb with this epitaph :—

Vitæ immortalis Textor sibi texere telam
Orsus erat, cretus Palladis arte sacræ.
Atropos id sensit, sed non, ait, absque sororum
Illa trium texi stamine tela potest.
Textorem antè diem extinxit mors invida, at illi
Tela vel exstincto est accelerata magis.
Obiit anno Domini 1542, die 3 Decemb.

Jean Teissier, known by the name of Ravisius Textor, was a celebrated author, and native of Nevers.

In this college were preserved the archives of the University, including the deeds of its foundation and privileges.

In the college of Navarre, there was a society of doctors, which was long celebrated and produced several illustrious men. Among them was Pierre d'Ailly, cardinal, and bishop of Cambray, chancellor of the University, and *grand maître* of the college. He was styled Petrus de Ailliaco, *aquila Franciæ, atque aberrantium à veritate malleus indefessus.*

John Charlier, surnamed Gerson, from a village near Rheims, in which he was born, was a disciple of Ailly, and chancellor of the University. He died in 1425. The work entitled "Of the Imitation of Christ," is attributed to him.

John Major, a native of Haddington, in Scotland, was a doctor of this college. He composed a history of Great Britain, which he dedicated to James V., king of Scotland, and was the author of several other learned works.

The gothic front of this college still exists; the other part has been rebuilt, and the *École Polytechnique* established in it.

Collége de Montaigu, No. 26, rue des Sept Voies.—This college was founded about the year 1314, in execution of the will of Gilles Aicelin, archbishop of Rouen,

a descendant of the ancient and noble family of the Aicelins of Montaigu, in Auvergne, who adopted his nephew, Albert Aicelin, bishop of Clermont, as his heir, upon condition that he should apply the rents of certain houses in the rue des Sept Voies and the rue de Saint Symphorien, to the maintenance of poor scholars, at the rate of ten livres each, which, at that period, was the annual expense for the support of a scholar at Paris.

Upon the death of the bishop of Clermont, the college fell into decay, and was quite abandoned for nearly forty years.

In 1387, Pierre Aicelin, cardinal de Laon, re-established order in the college, and added six scholarships to the original foundation. About five years afterwards, Louis de Montaigu confirmed the donations of Pierre Aicelin, his uncle, upon condition that the college, which till then had borne the name of the Aicelins, should be called *Collége de Montaigu.*

This establishment afterwards declined so much that, in 1483, its annual income was only eleven sous. In that year, the chapter of Notre Dame appointed John Standoncht to be principal of the college. Doctor Standoncht was distinguished by his eloquence, charity, and indefatigable zeal. His beneficence to the needy, and especially to poor scholars, was very great. The number of the members of this college he fixed at eighty-five, in honour of Christ, the Twelve Apostles, and the seventy-two disciples. The disciples were represented by seventy-two scholars, the apostles by twelve masters, and Christ himself by the principal. In 1501, doctor Standoncht drew up statutes for his college, and obtained for it several privileges. The rules were so extremely strict, that no religious order was more austere with respect to discipline or food. The scholars were forbidden to eat meat except

in time of sickness; they drank very little wine, and lived principally upon dry vegetables, to which was added occasionally an egg, a herring, or some stock-fish.

Doctor Standoncht being confessor to Louis Malet, admiral of France, prevailed on him to settle on this college considerable sums, on account of which two masses were said weekly for the repose of his soul.

Doctor Standoncht died in 1503. In order to set a perpetual example of humility, he commanded by his will, that his remains should be buried at the entrance of the choir, that he might be constantly trodden under foot, and that these words should be placed on his tomb :—

Pauperis mementote *Standonis*.

In honour of his memory, the college celebrated a solemn religious service on the 10th of July, when his panegyric was publicly pronounced. This day is observed in the church as that on which the Twelve Apostles went forth to preach the gospel; but the *Collége de Montaigu* celebrated it with the greater pomp, because the plan of their institution was designed to do honour to the Saviour with his apostles and disciples.

On that day, the doctors of the faculties, dressed in large black copes, came to the Collége de Montaigu, at six in the morning, and chaunted mass. They afterwards went in procession to the church of Sainte Geneviève, and on their return to the college received a present, besides the wax taper which each held during the performance of mass.

Some persons think that the plan of this college served as a model for the institution of the Order of the Jesuits.

The Collége de Montaigu is now a military prison.

Collége du Plessis-Sorbonne, No. 115, rue Saint Jacques.—This college was founded in 1322, by Geoffroy du Plessis, notary to the pope, and secretary to Philippe-

le-Long, who gave the house which he occupied in the rue Saint Jacques for the foundation of a college, which he named *Le Collége de Saint Martin du Mont de Paris.* This foundation consisted of forty scholarships, viz. twenty at two sols a week for students in grammar, ten at four sols for students in philosophy, and ten at six and eight sols for students in theology. This college was superintended by a master, but, for its superior government, the founder appointed the bishop of Saint Malo and the bishop of Évreux (his nephews), the abbot of Marmontier, and the chancellor of Notre Dame, reserving to himself the power of making any alteration he might judge proper.

Shortly after, the founder, becoming a monk in the abbey of Marmontier, gave the college to the students of that abbey, and the government of it to the abbot. From that period it was called *le Collége de Marmontier.*

In the year 1646, this college was annexed to the house of the Sorbonne, under the following circumstances:— Cardinal Richelieu, who died in 1642, ordered by his will that his heirs should build a college for the house of the Sorbonne, instead of the *Collége de Calvy*, which he had caused to be pulled down, to build the church of the Sorbonne. As the execution of this design would have led to great expense, the heirs firmly resisted it. After a litigation which continued more than three years, an arrangement was made, according to which the abbot of Marmontier, nephew of the cardinal, was to give up the Collége du Plessis to the house of the Sorbonne, and the latter were to furnish for repairs a sum to be fixed by arbitration. The letters of the abbot of Marmontier were confirmed by the king, the University, and the *Parlement*, and the college then took the name of *Plessis-Sorbonne.* The chapel was rebuilt in 1661.

This college is now occupied by the faculties of theology, sciences, and letters.

Collége de Lisieux, No. 5, rue Saint-Jean-de-Beauvais.—This college was founded in 1336, by Guy d'Harcourt, bishop of Lisieux, who bequeathed the sum of a thousand livres *parisis*, for the instruction and support of twenty-four poor scholars, and a hundred livres for their lodgings. This college was first established in the rue aux Prêtres, but the revenue having been considerably augmented by three brothers of the family of Estouteville, a new building was erected in the rue Saint-Étienne-des-Grés.

This establishment was, in 1764, transferred to the Collége de Dormans. Rollin was a principal of this college. Since the revolution, the buildings have been converted into barracks. The first school at Paris for elementary instruction upon the Lancasterian plan, was established on the 1st of September, 1815, in the chapel, where it still continues.

Collége de la Marche, No. 37, rue de la Montagne-Sainte-Geneviève.—This college was founded by Guillaume de la Marche, priest, licentiate of canon law, and canon of Toul, in Lorraine, who bequeathed all his property for the foundation of a principal, procurator, and six poor scholars, to study *les humanités* and philosophy. Each scholar received six sous a week, and the chaplain had eight sous. This college afterwards acquired considerable celebrity, and the scholarships were augmented to twenty-one. At the revolution, the buildings became private property, and are now occupied as a school.

Collége des Grassins, No. 14, rue des Amandiers.—This college was founded, in 1569, in execution of the will of Pierre Grassin, a *conseiller* of the *Parlement* of

Paris, who left for that purpose the sum of 90,000 livres. It was designed for six scholarships in theology, and twelve in the *humanités*. The scholars were all to be of the city of Sens. Part of this college still exists, and belongs to the government, who have established in it a Lancasterian school.

Collége des Quatre Nations, or de Mazarin. (See *Institut de France*, page 235.)

Collége de Louis-le-Grand. (See page 287.)

Before we proceed to the present state of the University, we shall give a brief sketch of some of the other ancient colleges of Paris.

Collége d'Autun, No. 30, rue Saint-André-des-Arts.—This college was founded, in 1341, by Pierre Bertrand, a doctor *utriusque juris*, lecturer and professor in the Universities of Avignon, Montpellier, Orleans, and Paris; privy councillor of Philippe de Valois, *conseiller* of the *Parlement*, secretary of state, bishop of Autun, and cardinal priest of Saint Clement. He wished it to be called *le Collége du cardinal Bertrand*, but it took the name of Autun, from the diocese of which he was bishop.

According to the statutes of this college, it was to consist of a principal, a chaplain, and fifteen scholars; five of whom were to study theology, five canon law, and five philosophy.

Cardinal Bertrand was deeply versed in ecclesiastical affairs. Pierre de Cugnières, *avocat-général* of the *Parlement*, having undertaken to maintain before Philippe de Valois, in 1329, that the ecclesiastical jurisdiction was an encroachment upon the rights of sovereigns, began his discourse with these words of Christ: *Reddite quæ sunt Cæsaris Cæsari, et quæ sunt Dei Deo.* He declaimed vehemently against the abuses committed by the prelates,

and called their administration of justice a rash usurpation. Bertrand, who was then only bishop of Autun, made an eloquent reply. "*Les bons auteurs*," says Lemaire, "think the question remained undecided." Bertrand, however, received a cardinal's hat. The historian Dupleix, in relating this affair, adds that Pierre de Cugnières rendered himself thereby so odious to the clergy, that in derision they called him *Maître Pierre du Cognet*, which name they also gave to a grotesque figure, in a corner near the choir of Notre Dame, under whose nose all the tapers which served for the altar were extinguished.

It was in consequence of this celebrated disputation, that Philippe de Valois was surnamed by the clergy *le vrai catholique*.

This college was united, in 1764, to that of Louis-le-Grand, and on its site a private house has been built.

Collége de Sainte Barbe, No. 7, rue de Reims.—This college was founded about the year 1420, by Jean Hubert, a doctor of canon law, who placed in it fourteen professors, whose salaries were derived from the scholars.

In 1556, it received a new organization. Robert du Guast, a doctor of canon law, assigned funds for the salaries of the various professors, a principal, a chaplain, and a *procureur*, and founded four scholarships. Saint Ignatius, patriarch of the Jesuits, was a student of this college.

The buildings of the Collége de Sainte Barbe are now occupied as a boys' school.

Collége de Beauvais, No. 7, rue Saint-Jean-de-Beauvais. This college was founded in 1370, by cardinal Jean de Dormans, bishop of Beauvais, and chancellor of France, for twelve scholars, a master, and an under-master. Shortly after its foundation, the number of scholarships was augmented to twenty-four. There had previously been on the same spot a college founded by Guy de Laon, and Rodolph

de Presle, in 1313, the scholars of which left it for another house, called *l'Hôtel du Lion*, bequeathed to them by Gérard de Montaigu, *avocat-général du Parlement*, and canon of Paris and Rheims.

The first stone of the chapel was laid by Charles V.; it was dedicated to Saint John the Evangelist, and gave its name to the street in which the college was situated, and which had previously been included in the extensive space called Clos Bruneau.

In the middle of the choir was a tomb of black marble, with brass statues of two bishops of the Dormans family, one of whom died in 1387, the other in 1405. In the same chapel were six statues, three of men, and three of women, of the same family.

At the beginning of the sixteenth century, this college became public. It was entirely rebuilt under the reign of Francis I., and united, in 1597, to the Collége de Presle, which was contiguous. In the seventeenth century it was one of the most flourishing colleges of the University. The buildings are now occupied as a school.

Collége de Presle, rue Saint Jean de Beauvais.—This college was founded about the year 1370, by Raoul de Presle, councillor and poet of Charles V.

It was in the cellar of the Collége de Presle, that Peter Ramée or Ramus, a celebrated professor of his time, hid himself during the massacre of *Saint Barthélemi*. He was discovered, and, after giving money for his ransom, was stabbed, and his body being thrown out from the window, was dragged through the streets by the scholars of the college, who were excited to this barbarous outrage by their professors!!!

Collége des Bernardins. (See Vol. I., page 244.)

Collége des Bons Enfans, rue des Bons Enfans.—This college was founded by Jacques Sueur, of Bourges, a mer-

chant, and treasurer of France under Charles VII. So great were the riches and credit of this man, that some alchymists imagined he had found the philosopher's stone. In 1605, the property of this college was united to that of the chapter of the church of Saint Honoré.

Collége de Bourgogne.—This college was founded in 1331, in the rue des Cordeliers, now rue de l'École de Médecine, by Jeanne, duchess of Burgundy, widow of Philip V. For this purpose, she directed by her will that the Hôtel de Nesle, where she resided, should be sold, and the money arising from it should be employed for the foundation of twenty scholarships for students in philosophy, with a principal and chaplain, natives of Burgundy, and under the nomination of the chancellor of Notre Dame, and the guardian of the Cordeliers at Paris. This foundation was confirmed by pope John XXII. At first, each scholar had for his maintenance only three sous a-week. In 1536, the *Parlement* augmented their allowance to five sous, and in 1688 to three livres ten sous.

Upon the site of this college was erected, in 1774, the *École de Chirurgerie,* now called *École de Médecine.*

Collége des Cholets, rue des Cholets.—This college was founded about the year 1291, in execution of the will of cardinal Jean Cholet, a canon of Beauvais, who bequeathed property for the foundation of sixteen scholarships for natives of the dioceses of Beauvais and Amiens. For this purpose his executors purchased the hotel of the bishop of Senlis. The chapel was built in 1504, and in it were these verses in honour of the founder :—

Belgarum me primus ager nutrivit, honorat
Roma, seni curæ fœdera pacis erant.
Religio, pietas, studiorum insignia crescunt
Me duce; quis fuerim comprobat ista domus.

The body of Jean Cholet was interred in the church of

the abbey of Saint Lucien, at Beauvais, where there was a statue of him in silver, which was sold to rebuild the church when burnt by the English, and one of brass erected in its stead. This building has been demolished, and the ground purchased by the Collége Louis-le-Grand, to form a garden.

Collége de Cluny, Place Sorbonne.—This college was founded in the year 1269, by Ives de Vergy, abbot of Cluny, as appears by the following inscription, placed above the door leading from the church to the cloister :—

Ivo, primus hujus nominis abbas cluniacensis, ac primus hujus collegii fundator, an. Domini 1269, plateam emit, murosque fecit in circuitu, refectorium, culinam, dormitorium, ac claustri mediætatem : æternâ pace fruatur. Amen.

On the side of this was written :—

Ivo, secundus abbas cluniaciensis, primi fundatoris nepos, hanc ædem divæ Virgini sacram, capitulum, et alteram claustri mediætatem fecit, cum bibliothecâ : æternâ pace fruatur. Amen.

The students of this college were young *religieux* of the order of Cluny, who were instructed in philosophy and theology. Many abbots, priors, and doctors of this order, were buried in the church, under flat stones, the inscriptions of which were not legible in the middle of the seventeenth century.

The church, which still exists, is remarkable for the elegance of its construction. Having become national property, it was sold with the college, and a few years ago was the painting room of David.

Collége de Cornouailles, No. 20, rue du Plâtre.—This college was founded in 1380, by two *Bretons*, for five poor scholars of the county of Cornwall. A singular clause in the statutes of this college was, that every infraction of a rule was to be atoned for by the purchase of a bottle of good wine; for example, if a scholar spoke French, if he fell into a violent dispute, etc. he was to

pay a *pinte* or a *quarte du meilleur vin.* "It is thus," says Lemaire, "that the *Bretons effacent et mettent en oubli le passé.*" This college is now inhabited by private individuals.

Collége de Maître Gervais, No. 14, rue du Foin.—This college was founded, in 1370, by Maître Gervais Chrétien, chief physician to Charles V., and canon of Bayeux and Paris. In an ordinance of that king, he is styled: *dilectus fidelis physicus noster, Magister* Gervasius Christianus, *canonicus baiocensis ac parisiensis.*

Charles V., being desirous that astrology should be cultivated, gave to this college instruments and books relating to that vain science, and founded two scholarships for students of medicine and astrology. He also gave a reliquary to the chapel with this incription:—

Charles, par la grâce de Dieu, roy de France, V. de ce nom, a donné ce joyau, avec la croix qui est dedans, aux écoliers du diocèse de Nostre Dame de Bayeux, le 14 Février, 1374.

Jacques Tournebu, principal of this college, was assassinated in 1545, by Raoul Lequin d'Archerie, registrar of the *prevôté* of Saint Quentin, who was condemned by the *Parlement* to found a mass in the chapel of the college, to pay the expense of a picture for the chapel, to have his hand cut off, and to be hung at the place Maubert.

The buildings of this college are now converted into barracks for veterans.

Collége de Grammont, No. 2, rue Mignon.—This college was originally called *Collége Mignon,* from the name of its founder, Jean Mignon, archdeacon of Blois, and *maître des comptes,* who died in the year 1345.

The *religieux de Grammont* had a priory in the Forest of Vincennes, which was founded by Louis-le-Jeune, in 1164. Henry III., wishing to establish in it the Minims of Saint François de Paule, gave, in 1584, the Collége Mignon, with

an annuity of 1200 livres, to the abbé de Grammont, in exchange for his priory. The rector of the University having opposed this exchange, under the idea that the twelve scholarships of the Collége Mignon would be suppressed, the king's advocate maintained that there was no suppression in the case, but merely a change of secular scholars for regulars, who would be maintained by the abbot of Grammont. *Quæ singularii gymnasii in monasticum conversio laudibus est efferenda potius quam vituperanda.* The cause being referred to the *Grand Conseil*, it was decided that the exchange should take place.

This college now serves as a temporary *dépôt* for the archives of the royal treasury, until the new hotel for the minister of finance in the rue de Rivoli is finished.

Collége de Laon et de Presles, rue de la Montagne-Sainte-Geneviève.—This college was founded in 1314, by Guy, canon of Laon, and treasurer of the Sainte Chapelle of Paris, and Raoul de Presles, *clerc du roi*, for scholars of the dioceses of Laon and Soissons. Shortly after its foundation, violent disputes arose among the members of this college, which led to a division of it into two, and it continued so till 1763, when both colleges were united to that of Louis-le-Grand. The part called *Collége de Laon* served as a *dépôt* for the archives of the minister of finances, till July, 1823, but now, as well as the *Collége de Presles*, has become private property.

Collége des Lombards, No. 23, rue des Carmes, Montagne-Sainte-Geneviève.—This college was founded in 1334, by Andrew Ghini, bishop of Arras, a Florentine, who associated with himself, in this foundation, three Lombard gentlemen. They founded eleven scholarships, for students born in lawful wedlock, of the clerical profession, and not possessed of more than twenty livres a year.

The chancellor of Notre Dame and the abbot of Saint Victor were appointed visitors of the college.

In 1677, Louis XIV. appropriated this college for the education of Irishmen destined to become missionaries to their native land.*

The number of Universities in France at the commencement of the revolution was about ten or twelve, independently of the various colleges and schools founded by divers religious orders; but at that period the whole were dissolved. After various attempts to supply their place, by the establishment of primary, secondary, and central schools in the departments, the late government adopted a plan of public education entirely new. For the Courts of Justice, which had succeeded to the ancient *Parlemens* established in various parts of France, twenty-five Courts of Appeal were created in the principal towns, and the whole *Ordre Judiciaire* was made subordinate to a grand judge, minister of justice. In like manner, one Imperial University, consisting of as many *Académies* as there were Courts of Appeal, was established for all France, under the direction of a council and a grand master. Upon the restoration, in 1814, his majesty Louis XVIII. abolished the office of grand judge, but retained the Courts of Appeal, now called *Cours Royales;* and, at the same time, did away with the council and grand master of the University, but kept up the Academies, and appointed, for their provisional government, a Royal Council of Public Instruction, under the minister of the interior. This council consists of five members, including the secretary. There are also fifteen inspectors-general of studies. Each Academy is governed by a rector, who has inspectors, and a secretary under him. An Academy in France, therefore,

* See *Séminaire des Prêtres Irlandais*, Vol. I., p. 190.

includes every establishment for education, and none whatever can be created without the permission of the Royal Council of Public Instruction; except by the clergy, who are exempt from its authority.

The University, as it was established by the late government, and as it still exists, is composed as follows:—1. *Les Facultés;* 2. *Les Colléges Royaux et Colléges Communaux;* 3. *Les Institutions et Pensions;* 4. *Les Petites Écoles, ou Écoles primaires.*

There was also a *Normal School* at Paris, where a certain number of young men were boarded for three years, and educated for public instructors. (See page 290.)

The University possesses special funds for granting pensions to superannuated and infirm teachers.

LES FACULTÉS.

The faculties are divided into five classes, viz. Theology, Law, Medicine, Sciences, and Letters. With the exception of Strasbourg, Paris is the only city in France that has professors of all the faculties.

Faculté de Théologie.—The seat of this faculty was at the Sorbonne * till the period of the revolution, when it was suppressed. Upon its re-organization it was established in the ancient Collége du Plessis-Sorbonne,† which it still continues to occupy. The number of the professors is six, who deliver lectures upon the doctrines and evidences of Christianity, Morality, Ecclesiastical History, Church Discipline, Hebrew, Greek, Latin, Elocution, etc.

Faculté de Droit.—The Franks, upon their conquest of that part of Gaul to which they gave their name, continued in force, as it regarded the vanquished inhabitants,

* See *Sorbonne*, Vol. I., p. 145.

† See *Collège du Plessis-Sorbonne*, p. 266.

the Roman laws, to which they had been subject from the time of Julius Cæsar.

For the government of themselves they retained their own laws, known by the names of *Salique, Gombette, Ripuaires;* and no other appear to have been in operation under the first race of their kings.

Charlemagne, feeling the insufficiency of so barbarous a legislation, promulgated, under the title of *Capitulaires,* a code of civil and ecclesiastical laws, to which Louis-le-Débonnaire and Charles-le-Chauve made numerous additions.

In the fifth century, the emperor Theodosius II., having collected all the statutes of his imperial predecessors, formed a code which received his name, and was published in 438. This code was augmented in the following century, by Justinian, who added to it, in 534, the decisions of the judges in various matters of jurisprudence; and in 541 the new constitutions were published in his dominions. This compilation, known by the name of *pandects* or *digest,* then became the written or statute law of all the nations subject to his authority.

This valuable digest became obsolete soon after the death of Justinian, and was lost for several centuries. At the siege of the city of Amalfi, in 1135, by the emperor Lothaire II., an ancient manuscript of the *pandects* of Justinian was found among the spoils. The Pisans, who had rendered great service in the capture of the city, obtained this manuscript as a reward; and the *pandects,* revised and arranged by a learned German civilian, were shortly after publicly taught at Ravenna and Bologna. From these schools the science spread through all Europe, and was introduced into France about the middle of the twelfth century. At that period, almost the only persons devoted to letters and the sciences were ecclesiastics, who,

finding the practice of civil law to be lucrative, gave themselves with such eagerness to the study of Justinian's code, that canon law was totally neglected. This innovation threw the University into alarm, and called forth the complaints of Saint Bernard. The clergy, however, did not renounce the study of civil law till the year 1161, when Alexander III., at the Council of Tours, issued a decree enjoining them to devote themselves to the study of canon law alone.

The Roman law still continued to be taught at Paris, till the year 1220, when Honorius III. interdicted it, under the most severe civil and canonical penalties.

The earliest notice we have of the establishment of regular schools of law, is by Sauval, who says, that they were founded in 1384, by Gilbert and Philip Ponce, in the rue Saint-Jean-de-Beauvais, in the same house in which Robert Étienne afterwards lived. Dubreul, in speaking of them, says, that there were large and small law schools, and that in 1464 the building was repaired with good walls, which cost sixteen sous the *toise* (six feet). Jaillot adds, that in 1495 two houses and a garden, which were bought of the chapter of Saint Benoît, were added to the schools.

Civil law was still prohibited in Paris, although in the provinces, if not authorized, it was at least tolerated.

In 1563 and 1568, the *Parlement* authorized civil law to be taught in Paris, but this permission ceased in 1572.

At length, Louis XIV., by a decree of April, 1679, re-established the lectures upon Roman law, and shortly afterwards re-organized the school, which was then composed of six professors of canon and civil law, one professor of French law, and twelve *docteurs agrégés*.

The faculty continued to occupy the building in the rue Saint-Jean-de-Beauvais till the reign of Louis XV., when

that edifice being found very inconvenient, and falling into ruin, it was resolved to erect a new school upon the Place Sainte Geneviève. This structure was begun in 1771, after the designs of Soufflot. The entrance is ornamented with four Ionic columns, crowned by a pediment, in the tympanum of which are the royal arms. The interior is commodiously disposed in lecture-rooms, etc.

After a solemn mass celebrated at the church of Sainte Geneviève, on the 24th of November, 1773, and a public address by one of the professors of law, the members of the school, having at their head the *doyen d'honneur* and the *docteurs honoraires*, took possession of the new building, and commenced their exercises in it on the 5th of December following.

At the time of the revolution, all the faculties of law in France were in a languishing state, and diplomas were to be obtained at a fixed price. A writer in the latter part of the reign of Louis XV., says, "*Les Écoles de Droit sont à la fois l'abus le plus déplorable et la farce la plus ridicule. Les examens, les thèses y sont de vraies parades.*"

A decree of the 22d Ventose, an XII. (March 13, 1804), ordained the re-organization of the School of Law, which, during the revolution, consisted of an *Académie de Législation* or *Université de Jurisprudence*. This decree likewise regulated the branches of study, the terms, examinations, degrees, etc. The pupils were bound to attend the lectures during three years, to undergo four examinations, and to maintain a public disputation.

The School of Law is now divided into five sections, viz. 1. *Le Droit Romain;* 2. *Le Droit civil Français;* 3. *La Procédure et le Droit criminel;* 4. *Le Droit naturel et des gens;* 5. *Le Droit positif et administratif.* The two latter were instituted in 1820. In the same year, a

division of the Law School was established at the Sorbonne, the building in the Place Sainte Geneviève being found too small.

A student of law cannot take his degree called *baccalauréat*, unless he be a bachelor of arts in the faculty of letters.

The course of studies for obtaining the degree of bachelor in law is two years; three to be a licentiate; and four to be a doctor of laws. The courses of lectures must also have been regularly attended, and public examinations and theses maintained.

Faculté de Médecine.—The earliest historical notice that we possess of the practice of medicine in France, is of the sixth century. Gregory of Tours relates that, in the year 580, queen Austrechilde, when on the point of rendering up *son âme scélérate à Dieu*, required of king Guntchramn (or Gontran) that the physicians who had attended her during her indisposition should be put to death. She had scarcely breathed her last, when the king, to fulfil the desire of his consort, put her physicians to the torture, and afterwards had them executed and buried with the queen.

The period when medicine became a science, at Paris, is unknown. Duboulay thinks that Charlemagne introduced it into the Palatinate school, and others attribute it to the reign of Louis VII. It is certain that it existed at the beginning of the twelfth century, and that the ecclesiastics, finding it lucrative, devoted themselves to it, to the neglect of theology, for, by a decree of a council held at Rheims in 1131, the monks and canons were forbidden to study medicine. At the Council of Tours, in 1161, when Alexander III. prohibited ecclesiastics to study civil law, they were also forbidden to study medicine.

The estimation in which this science was held in France,

in the thirteenth century, may be learned from a book, composed in 1245, by Gauthier de Metz, who says, "Medicine does not form part of the seven liberal arts, because it is a trade which consists solely in healing maladies, and preserving man from the evils which may torment him during his life. Medicine is only useful to the body, and the arts which relate to the mind alone deserve the title of liberal."

When the schools of Paris assumed the form of an University, under the reign of Philip Augustus, medicine was among the sciences taught, but at that period there was no particular place appropriated to its study, and the lectures were delivered in the houses of the professors. The number of scholars augmenting, houses were hired for that purpose, but no special school was established till the year 1469. At an assembly of the University held in that year, near the *Bénitiers de Notre Dame (apud Cupas)*, it was resolved that a school, specially devoted to the study of medicine, should be erected.

To carry this project into execution, a house in the rue de la Bucherie, belonging to the Carthusians, was ceded for ten livres per annum, which the University agreed to pay to the monks. The construction of the schools was begun in 1472, and completed in 1477. Two years afterwards a chapel was erected, which was demolished in 1529, and rebuilt in 1695.

The professors and scholars were required to be priests, and were denominated *physiciens*, *mires*, and sometimes *médecins*.

About the year 1480, an operation was performed in this school, which was at once useful to humanity and to the progress of medical science. The physicians represented to Louis XI. that many persons died of the stone, and begged that an archer of Meudon, under sentence of

death, who was afflicted with that malady, might be placed at their disposal. The king consented, and the operation upon the convict was so successful, that in a fortnight his health was perfectly restored, and he was pardoned.

In 1618, an amphitheatre was erected, in which the anatomical demonstrations were made till 1744, when it was rebuilt upon a more spacious and commodious plan. It receives light from a dome, ornamented on the outside by allegorical statues, and supported within by eight columns of the Doric order.

The buildings of this school falling into ruin, the faculty removed, in 1776, to an edifice in the rue Saint-Jean-de-Beauvais, previously occupied by the faculty of law. The professors of anatomy and midwifery, however, still continued to deliver their lectures at the school in the rue de la Bucherie.

Here also the faculty continued to hold their assemblies, in a room ornamented with the portraits of all their *doyens*.

The ancient portal of the school in the rue de la Bucherie has been walled up. Its architecture is in the style of the fifteenth century, and above it was inscribed in gothic letters—

Scholæ Medicorum.

The amphitheatre, built in 1744, is no longer used.

The Faculty of Medicine occupied the building in the rue Saint-Jean-de-Beauvais till their union with the *École de Chirurgerie*, when they removed to the new school of the latter, in the street now called rue de l'École de Médecine. The first stone of this magnificent edifice was laid by Louis XV., in 1769, and it was opened on the 31st of August, 1776. It was built upon the site of the ancient Collége de Bourgogne, after the designs of Gondouin, and is a specimen of the most elegant; and at the same time purest, architecture in Paris.

The front towards the street is one hundred and ninety-eight feet in length, and is adorned with sixteen columns of the Ionic order. Above the entrance is a bas-relief, by Berruer, representing, in allegorical figures, the Government, accompanied by Wisdom and Beneficence, granting favours and privileges to Surgery; and the Genius of the Arts, presenting the plan of the building.

At the bottom of the court is a portico of six Corinthian columns, of large proportions, surmounted by a pediment. The bas-relief of the tympanum, by Berruer, represents Theory and Practice joining hands on an altar. Theory is represented by *genii* perusing books; Practice, by others, occupied in dissections. In the upper part of the wall, at the back of this portico, are five medallions surrounded with garlands of oak, presenting the portraits of the following celebrated surgeons: Pitard, Paré, Maréchal, La Peyronie, and Petit.

The amphitheatre is capable of containing fifteen hundred students. Opposite the entrance is the president's chair, elevated a few feet above the professors' seats. In front of the chair is inscribed—

"Ad cædes hominum presca amphitheatra patebant, ut longum discant revere nostra patent."

In the amphitheatre are three large paintings in *fresco*, by Gibelin. That in the centre represents Louis XVI. receiving his chief surgeon, Martinière, and several other academicians and pupils, before whom are displayed prizes of encouragement. Beneath it is this inscription:—

"La bienfaisance du souverain hâte leur progrès et récompense leur zèle."

In that on the right, Esculapius is seen teaching the elements of medicine and surgery. Inscription:—

"Ils tiennent des dieux les principes qu'ils nous ont transmis."

That on the left, represents surgeons dressing the wounded after a battle. Inscription :—

" Ils étanchent le sang consacré à la défense de la patrie."

Upon the first floor is an extensive and valuable cabinet of human and comparative anatomy. In this cabinet is a cast of the celebrated dwarf, named Bebé, in the clothes that he commonly wore when at the court of Stanislaus, king of Poland. It is enclosed in a glass case, with the following description :—

" Nicolas Ferry, nain, recueilli et élevé sous le nom de Bebé, à la cour du roi Stanislas, qui en fit un de ses amusemens. Ce nain est ici représenté d'après un de ses portraits, revêtu d'habillemens tous tirés de sa garde-robe, qu'il a lui même portés, et un peu de temps avant sa mort.

" Il naquit dans les Vosges, et mourut le 9 Juin, 1764, âgé d'environ 25 ans. A sa naissance il pesoit 12 onces ; un sabot lui servit de premier berceau.

" Voyez la description plus étendue, et son épitaphe, rapportées dans le supplément de l'Encyclopédie, Vol. IV., pp. 5 et 6."

The other parts of the building contain rooms for demonstration, apartments for the superintendants, a council chamber, and a library.

The library is a spacious apartment, with a bust of Hippocrates in the centre.

The council chamber is adorned with a picture, by Girodet, representing Hippocrates refusing the presents offered to him by the enemies of his country; and several busts of the most eminent French anatomists and surgeons.

By a royal ordinance, dated November 21, 1822, the Faculty of Medicine was suppressed, in consequence of a disturbance which took place three days before, during the delivery of the lectures. The ordinance set forth, that several similar disturbances which had occurred proved the existence of a radical defect in the organization of the

faculty, and that the minister of the interior was charged to lay before his majesty a new system of organization.

On the 2d of February, 1823, the king signed an ordinance for the re-organization of the Faculty of Medicine. It is now composed of twenty-three professors, eleven honorary professors, and twenty-four associates. The lectures are divided into the following classes :—1. Anatomy; 2. Physiology; 3. Medical Chemistry; 4. Medico-Physics; 5. Medical Natural History; 6. Pharmacology; 7. Hygieine; 8. Surgical Pathology (two professors); 9. Medical Pathology (two professors); 10. Operations, and dressings for wounds, etc.; 11. Therapeutic and *Materia Medica;* 12. Legal Medicine; 13. Midwifery and diseases of women and infants; 14. Clinical Medicine (four professors); 15. Clinical Surgery (three professors); 16. Clinical Midwifery.

Faculté des Sciences.—This learned society is established in the ancient Collége du Plessis-Sorbonne (See page 266). Its professors lecture on the higher branches of Algebra, on Natural Philosophy, Astronomy, Mechanics, Chemistry, Mineralogy, Botany, and Zoology.

Faculté des Lettres.—In this faculty there are twelve professors, who deliver lectures on Greek literature, on Latin and French eloquence and poetry, on the history of letters, on philosophy and its history, ancient and modern, on geography, and on ancient and modern history. This faculty likewise occupies part of the Collége du Plessis-Sorbonne.

COLLÉGES ROYAUX.

There are at present in Paris five Royal Colleges, between the pupils of which, and the Royal College of Versailles, there is a general competition for prizes at the end of each scholastic year.

Two of these colleges, viz. those of *Louis-le-Grand* and of *Henri* IV. admit boarders and day-scholars. The three others, namely, the *Collége de Bourbon*, that of *Charlemagne*, and that of *Saint Louis*, receive day scholars only.

The royal colleges are governed by a *proviseur*, to whom is joined a *censeur des études*, a chaplain, and a steward.

The pupils of the *institutions* and *pensions* are obliged to attend the lectures in the royal colleges. The course of education comprises the Greek, Latin, Italian, English, and German languages; natural and moral philosophy, chemistry, natural history, geography, writing, drawing, etc. To the college of *Louis-le-Grand* is annexed a school of the Oriental languages.

In the departments there are no royal colleges, except where there is an academy. In other places they are denominated *colléges communaux*.

Collége Royal de Louis-le-Grand, No. 123, rue Saint Jacques.—This was formerly the *Collége de Clermont*, and occupied by Jesuits. It was founded by Guillaume Duprat, bishop of Clermont, who gave considerable property for the establishment of the Jesuits at Billom, Mauriac, and Paris. The institution of this order at Paris was opposed by the bishop, the *Parlement*, and the University; and the letters-patent which authorized their establishment, although dated 1551, were not registered by the *Parlement* till 1562. All opposition having then ceased, an hotel, called *Cour de Langres*, was purchased in 1564, where a college was built which took the title of *Collége de Clermont de la Société de Jésus*.

The foundations of the chapel were begun in 1582, when Henry III. laid the first stone, which bore this inscription :—

Religionis amplificandæ studio, Henricus III., christianissimus rex

Franciæ atque Poloniæ, in augustissimum Jesu nomen, pietatis suæ monimentum, hunc primum lapidem in ejus fundamentum conjecit, an. 1582, die 20 Aprilis.

This chapel was formerly one of the richest in Paris in sacred vessels and ornaments for the altar. A sun which contained the *Saint Sacrement* was studded with diamonds; and the front of the altar, a present from Fouquet, *surintendant des finances*, was of massive silver exquisitely wrought.

The Jesuits being expelled from France in 1594, the college was abandoned, and when recalled, in 1604, they were forbidden to re-open it, or to give instruction. It was not till 1618, under the reign of Louis XIII., that they obtained this indulgence, when, delivered from all restrictions, they determined to rebuild their college. The first stone of this edifice was laid on the first of August, 1628. It was erected after the designs of Augustin Guillain. In 1682, the Jesuits purchased the colleges of Marmontier and Mans, and considerably enlarged their buildings and grounds.

Louis XIV., who always had Jesuits for confessors, was a great benefactor to this college, which induced its members to give it the name of the king, instead of that of the founder.

At its erection, the following inscription was placed over the portal :—

Collegium Claromontanum Societatis Jesu.

In 1674, Louis XIV. being present at a tragedy performed by the pupils, said to a nobleman who had expressed his satisfaction with the representation : "*Faut-il s'en étonner? c'est mon collége.*" After the monarch's departure, the ancient inscription was removed, and during the night workmen were employed in engraving upon a tablet of black marble these words, in golden letters :—

Collegium Ludovici Magni.

The next day the new inscription was put up, and the college bore the name of *Louis le Grand* till 1792.

The substitution of the name of the king for that of the prelate who founded the college gave occasion to numerous satires, and among others to the following distich:—

Sustulit hinc Jesum posuitque insignia regis
Impia gens, alium nescit habere deum.

The author of these lines, a pupil of the college, about sixteen years of age, was sent to the Bastile, then to the Isle de Sainte Marguerite, and afterwards again to the Bastile, in which place she was a prisoner thirty-one years.

The Jesuits, suppressed and banished in 1762, being driven for the second time from France in 1763, the members of the Collége de Lisieux then removed into this building, in part of which also the University held its assemblies.

In 1792, this college, organized under a new form, received the name of *Collége de l'Égalité;* in 1800, that of *Prytanée;* in 1804, that of *Lycée Impérial;* and in 1814, it resumed its former name of *Collége de Louis le Grand.*

Collége royal de Henri IV.—This college is established in part of the church and other buildings of the ancient Abbey of Sainte Geneviève. (See Vol. I. p. 198).

Collége royal de Saint Louis, rue de la Harpe.—This college was begun in 1814, and opened on the 23d of October, 1820. It stands upon the site of the ancient Collége d'Harcourt, founded in 1280 by Raoul d'Harcourt, a canon of Notre Dame, and a descendant of the ancient and noble house of Harcourt, in Normandy. This college was destined for forty poor scholars of the dioceses of Constance, Bayeux, Évreux, and Rouen, of whom twenty-eight were to study the arts and philosophy, and

twelve to be devoted to theology. The former received each three sous a week, and the latter five.

Collége royal de Bourbon.—This college is established in the convent of the Capucins, rue Sainte Croix, Chaussée d'Antin. (See Vol. I. p. 285, No. 30.*)

Collége royal de Charlemagne, rue Saint Antoine.—This college was formerly a house of the Genofevans. (See Vol. I. p. 244, No. 11. See also *Church of Saint Paul and Saint Louis,* Vol. I. p. 101.)

INSTITUTIONS AND PENSIONS.

These establishments correspond to academies and boarding-schools in England, but are under the superintendence of the royal Council of Public Instruction. The number of them in Paris is about eighty. Day scholars are also admitted.

Ladies' schools, about one hundred and twenty in number, are likewise under the superintendence of the royal Council of Public Instruction.

PETITES ÉCOLES, OR ÉCOLES PRIMAIRES.

The name of these schools sufficiently indicates their object. They form the fourth class under the direction of the royal Council of Public Instruction, and are very numerous.

ÉCOLE NORMALE.

By virtue of a law of the 9th Brumaire, an III. (October 30, 1794), an institution, under the title of *École Normale,* was established in the amphitheatre of the Garden of Plants, the object of which was to form professors and to teach the art of communicating instruction. It was organized by the National Convention, and, in pursuance of their decree, was opened on the first Pluviôse following (January 20, 1795).

* See also Fontaine du Collége Bourbon.

Professors Lagrange, Laplace, Monge, Hauy, Daubenton, Bertholet, Thouin, Buache, Mentelle, Volney, Bernardin de Saint Pierre, Sicard, Garat and Laharpe, taught the sciences with which they were most familiar, and their lectures were published. Besides the lectures, debates were held between the professors and their pupils. These exercises were eagerly attended, and the lectures and debates published form thirteen volumes.

This institution was afterwards replaced by a *pensionnat* in the rue des Postes, where a certain number of young men were trained to the art of teaching; but the latter has recently been abolished.

SPECIAL SCHOOLS.

Collége royal de France, Place Cambrai.—Upon the site of this celebrated school stood the ancient Collége de Cambrai, founded by Hugues de Pomare, bishop of Langres, Hugues d'Arcy, bishop of Laon, and Guy d'Aussonne, bishop of Cambray. This college first bore the title of *Trois Évêques*, but, in 1438, received that of *Cambrai*, because it was erected upon the site of a house belonging to Guy d'Aussonne, bishop of that diocese. This establishment was composed, at its foundation, of seven scholars (each of whom had six sous a week), a principal, and a *procureur*.

The Collége royal de France was founded in 1529, by Francis I., at the solicitation of Guillaume Parvi, his preacher, and the celebrated Guillaume Budée.

Nothing could be more deplorable than the state of letters in France, before the establishment of this college. The Greek language was not taught in Paris, and the professors had little or no acquaintance with the best writers of antiquity. The Latin taught was rude and barbarous; the philosophy had neither solidity nor clearness. Frivo-

lous and useless questions were agitated, and the debates, though very animated, turned altogether upon puerile subjects, or words. The names even of Homer, of Sophocles, or of Thucydides, were scarcely known; and when any learned work was mentioned, it was commonly said, "Oh, that's Greek! it is impossible to read it." This phrase passed into a proverb, which still exists in France: "*C'est du Grec.*" This proverb was constantly used in the law-schools, whenever, in explaining Justinian, any Greek quotation occurred. A person possessing a knowledge of Greek or Hebrew passed for a heretic; and upon one occasion a monk made the following declamation from the pulpit: "A new language has been found out, which is called Greek; it is necessary to be carefully on one's guard against it. This language is the mother of all heresies. I have seen in the hands of some persons a book written in this tongue; it is called the New Testament. Beware of it, as it is a book full of thorns and vipers!!" This monk also maintained that whoever learned Hebrew became a Jew.

Francis I. not having erected an edifice for his new college, the lectures were delivered in the Collége de Cambrai. At first only two professorships were founded, one for the Greek and another for the Hebrew tongue. In proportion as learned men accepted invitations to become professors, new chairs were successively established. Their number, in a short time, amounted to twelve, viz. four for languages, two for mathematics, two for philosophy, two for oratory, and two for medicine. These professors, who took the title of *lecteurs royaux*, received each an annual salary of 200 golden crowns. Erasmus declined an invitation to be a professor in this establishment.

Charles IX. founded in this college a professorship of

surgery, and Henry IV. established one of botany and anatomy. Henry II. founded a chair of philosophy, which was afterwards filled by the celebrated and unfortunate Ramus, who, in 1568, established a chair of mathematics here at his own expense. The University persecuted him and burnt his books, because he wrote against Aristotle. In 1572, he was assassinated during the massacre of Saint Bartholomew.*

The first chair of Arabic was established in 1587, by Henry III. Louis XIII. founded a second chair of Arabic, and one of canon law; and Louis XIV. a second chair of canon law, and a chair of the Syriac language.

Previous to the civil wars in the middle of the sixteenth century, four or five hundred students regularly attended the lectures at this college; but the wars and contagious disorders caused the schools to be deserted. The professors fled as well as their pupils, because, from the exhausted state of the finances, their salaries were no longer paid. They took advantage of the beneficent character of Henry IV. to get their money paid more regularly. A deputation sent to him was received with great kindness, and after having heard their representations, the king said to those around him: "I would rather have my own expenses, even those of my table, diminished, than not pay my professors; I wish to satisfy them, and M. de Rosny must settle with them." The professors were directed to go the next day to Sully, who gave them a very favourable reception, and said, "Others have given you paper, parchment, and wax; the king has given you his word, and I will give you money."

In the notices which the professors of this college gave of their lectures after the vacations, the following was always the preamble:—

Cum, Deo volente, regia scola Galliarum, quam à Francisco I.,

* See Collége de Presle, page 271.

litterarum parente, institutam, et ab Henrico Magno feliciter instauratam, velut amplum litterarum atque omnis generis doctrinæ promptuarium, omnibus aperit invictissimi regis liberalitas, studia per solemnes ferias intermissa resumet, et communi consilio excolet.

Henry IV. formed the project of erecting a new college, to afford a site for which the old colleges of Treguier, of Léon, and of Cambrai, were pulled down; but the king's death suspended the fulfilment of his intention. However, on the 18th of August, 1610, his son, Louis XIII., laid the first stone, on which was engraved as follows :—

En l'an premier du règne de Louis XIII., roy de France et de Navarre, âgé de neuf ans, et de la régence de la reine Marie de Médicis, sa mère, 1610.

When this college was partly built, the works were suspended, and were not resumed till towards the end of the reign of Louis XV. On the 22d of March, 1774, the first stone of the new structure was laid by the duke de la Vrillière, and about four years after, this edifice, built after the designs of Chalgrin, was completed.

The college consists of a spacious court, surrounded on three sides by buildings. In that facing the entrance is a large hall, in which the public disputations are held. The ceiling is decorated with an allegorical painting, by Tarraval. The lateral buildings contain, on the ground floor, the lecture rooms, and, in the upper storeys, the apartments of the professors.

The number of professors in this college is twenty-one, and their courses of lectures are divided as follows: viz. 1. Astronomy; 2. Mathematics; 3. General and Mathematical Philosophy; 4. Experimental Philosophy; 5. Medicine; 6. Anatomy; 7. Chemistry; 8. Natural History; 9. Laws of Nature and of Nations; 10. History and Mora Philosophy; 11. Hebrew, Chaldaic, and Syriac languages; 12. The Arabic tongue; 13. The Turkish language; 14. The Persian language; 15. Chinese and Tartar Mand-

chou languages and literature; 16. Sanscrit language and literature; 17. Greek language and literature; 18. Greek language and philosophy; 19. Latin Oratory; 20. Latin Poetry; 21. French literature.

École royale Polytechnique.—A decree of the National Convention, dated 21 Ventôse, an II. (March 11, 1794), created a *Commission des Travaux Publics*, and an *École Centrale*, the latter of which, by a decree of the 15th Fructidor, an III. (September 1, 1795), took the name of *École Polytechnique*.

The object of this most useful and justly celebrated institution, which is established in the buildings of the ancient Collége de Navarre,* is to diffuse the knowledge of the mathematical, physical, and chemical sciences, and likewise to form pupils for all the different schools of engineering, military, civil, and naval, and for the artillery, and military geography, into which persons cannot be admitted without having studied in the Polytechnic school.

Under the government of Napoleon, the Polytechnic School underwent various modifications; and by an ordinance of his present majesty, dated September 4, 1816, it was completely re-organized, and placed under the special protection of the duke of Angoulême.

The terms are 1000 francs per annum. The king has founded twenty-four scholarships, which are in the nomination of the crown. The affairs of the school are under the superintendence of a Council of Instruction and a Council of Administration. The period allowed for study is two years, to which in certain cases a third year is added.

École royale des Ponts et Chaussées.—The origin of this school goes back to the year 1747, but it assumed no importance till 1784. It was first established in the

* See page 263.

Chaussée d'Antin, but now occupies the Hôtel Carnavalet,* rue Culture-Sainte-Catherine.

The object of this establishment is to afford instruction in the art of projecting and constructing works relative to roads, canals, bridges, ports, and buildings dependent on them. The school possesses a rich collection of plans, maps, and models, relative to these operations.

During the revolution, the number of pupils was thirty-six; it is now augmented to eighty, all of whom are taken from the Polytechnic School. The government of the establishment is vested in the minister of the interior and the director-general *des Ponts et Chaussées et des Mines.*

École royale des Mines.—The project of this institution was formed by the cardinal de Fleuri, and put in execution in 1783. It consists of a *Conseil des Mines,* who direct all subjects connected with mines, coal-pits, quarries, iron works, salt-pits, etc., and who have under their direction engineers and practical schools.

The minister of the interior and the director-general *des Ponts et Chaussées et des Mines* are the governors of this establishment. Attached to the school is a fine cabinet of mineralogy, divided into two classes; 1st. the mineral productions of France; and 2d. a general collection of rocks.

Bureau des Longitudes. (See page 242.)

École spéciale des Langues Orientales Vivantes. (See *Bibliothèque du Roi.*)

École royale et spéciale des Beaux-Arts.—This school, for teaching the art of design, is composed of the *corps enseignans* of the *Académie des Beaux-Arts.* It is divided into two sections, one of Painting and Sculpture, and

* See page 193.

the other of Architecture. The school is under the direction of the minister of the interior.

By an ordinance of December 18, 1816, the buildings of the *Musée des Monumens Français,** rue des Petits Augustins, were granted to this school, and, in 1820, a new edifice, after the designs of Debret, to be called *Palais des Beaux Arts,* was begun in the garden of the Museum.

ÉCOLE ROYALE, SPÉCIALE ET GRATUITE DE DESSIN POUR LES JEUNES PERSONNES, rue de Touraine.—This school is maintained at the expense of government, in order to instruct young women destined for the arts or industrious professions, in drawing figures, ornaments, landscapes, animals, and flowers. There is an annual distribution of silver medals and other prizes, followed by a public exhibition of the drawings of the pupils.

ÉCOLE ROYALE DE MUSIQUE ET DE DÉCLAMATION, rue Bergère.—This establishment was founded by letters-patent, dated January 3, 1784, at the instance of the baron de Breteuil. The object of it is to afford instruction in singing, instrumental music, and declamation, to young persons of both sexes who evince talent for the stage.

At the revolution, this school fell into decay, but was afterwards restored by Napoleon, under the name of *Conservatoire de Musique.* Since the return of his majesty Louis XVIII., it has resumed its original title.

ÉCOLE DE PHARMACIE, rue de l'Arbalète.—The buildings occupied by this school, which is an appendage to the School of Medicine, are those of the ancient convent, called Hôpital de l'Oursine, founded by queen Marguerite, widow of Saint Louis.

About the year 1580, the first botanical garden that

* Formerly the Couvent des Petits Augustins.

existed in France, was formed in the grounds of this convent, by M. Houel, who took for his model the garden of Padua.

This house was converted by Henry IV., in 1596, into an asylum for wounded soldiers.* Upon their removal by Louis XIII. to the château of Bicêtre, a religious order took possession of the convent, which afterwards passed to the bishop of Paris, who ceded it to the municipality. It now belongs to the Faculty of Medicine.

Lectures upon pharmacy are delivered here, and the botanical garden still exists.

École royale gratuite de Dessin.—This school, established in the ancient amphitheatre of surgery, rue de l'École de Médecine, was founded by M. Bachelier, in 1767, and authorized by letters-patent of Louis XV. Its object is to afford instruction in drawing to such artisans of Paris as intend to devote themselves to mechanical professions. The present number of pupils is about fifteen hundred. They are taught practical geometry, arithmetic, mensuration, stone-cutting, civil architecture, the proportions of the human figure, and the drawing of animals, ornaments, and flowers. To excite emulation among them, medals are distributed every month, and prizes every year.

VARIOUS SOCIETIES.†

Franche Maçonnerie. —About the year 1725, lord Derwentwater, Sir Nevil Maskelyne, and some other Englishmen, established a lodge at Paris, in a house in the rue des Boucheries, belonging to an English restaurateur, named Hure.

* See *Hôtel des Invalides*, p. 165.

† For *Benevolent Societies*, see Chap. VI.

The lodge of Goustand, an English lapidary, was afterwards founded.

At an inn, in the rue des Boucheries, called the *Louis d'Argent*, a brother, named Le Breton, established, in May, 1729, a lodge which took the name of the inn, and that of *Saint Thomas*. This lodge was the first that had a regular constitution, and is classed under No. 90 among the hundred and twenty-nine lodges of which a description was drawn up in 1735, by the free-masons of England.

In 1732, a new lodge was established at a restaurateur's, named Landelle, in the rue de Bussi, which at first bore the name of the street where it was situated, and afterwards that of *Loge d'Aumont*, because the duke d'Aumont became a member of it.

Lord Derwentwater was considered grand-master of these nascent lodges, but upon returning to England he was beheaded. Lord Harnouester was elected grand-master of the Parisian lodges in 1736, the number of which, at that time, did not exceed four.

Lord Harnouester, being about to quit France, convoked an assembly for the election of his successor, upon which the king declared, that if the choice fell upon a Frenchman he would send him to the Bastile. On the 24th of June, 1738, however, the masons elected the duke d'Antin to be their permanent grand-master, and he was not imprisoned.

An event which occurred at this period contributed greatly to the increase of lodges. Some free-masons held their meetings at the house of Chapellot, a restaurateur, near la Rapée. Hérault, the lieutenant of police, repaired there with intentions not very fraternal; the duke d'Antin, who was present, gave him an ill reception. Hérault being offended, the lodge was closed, and all masonic assemblies prohibited.

A few masons having, in defiance of this prohibition, assembled on the 27th of December, 1738, in a lodge situate in the rue des Deux Écus, to celebrate the festival of the order, they were arrested by Hérault's command, and sent to the prison of the For l'Évêque.

In 1742, the number of lodges in Paris was twenty-two. On the 11th of December, 1743, the count de Clermont, a prince of the blood, succeeded the duke d'Antin as grand-master, and the mother lodge received the title of *Grande Loge Écossaise*, in a solemn assembly.

On the 5th of June, 1744, the chamber of police of the Châtelet issued a decree which prohibited masons to assemble together in lodges, and forbad householders or innkeepers to receive them, under a penalty of 3000 livres. The prince de Clermont then discontinued his attendance, and sent as his deputy a banker, named Baure.

It was at this period that, under the title of lodges, the order of the *Aphrodites* was founded, of which little is known; and the order of *Hermaphrodites*, or *de la Félicité*, which consisted of persons of both sexes, of *chevaliers* and *chevalières*, who concealed under nautical terms the scandalous nature of their conversation. By one of the publications of this lodge, we learn that M. de Chambonas was its founder and grand-master.

On the 8th of June, 1745, whilst the free-masons were celebrating the ceremony of a reception, at the Hôtel de Soissons, police officers arrived, who dispersed the assembly, and seized the furniture and utensils of the lodge. On the 18th of the same month, the chamber of police of the Châtelet renewed its prohibitions, and sentenced Leroi, a restaurateur, to pay a fine of 3000 livres for having transgressed their decrees.

Notwithstanding these severe measures, the chevalier

Beauchaine, permanent master of the grand lodge of France, founded, in 1747, the order of the *Fendeurs*, where ladies were admitted, and which was named *l'Ordre d'Adoption*. Their first meeting took place on the 17th of August of the same year, in a garden of the *quartier de la Nouvelle France*, near Paris, which was named by the founder *le Chantier du Globe et de la Gloire*. This association was not, in fact, connected with the free-masons, but was a secret club or society, like several others subsequently established, by the titles of the order *de la Coignée*, *de la Centaine*, *de la Fidélité*, etc.

The inhabitants of the provinces shared the rage of the Parisians for mysterious societies, and the English, especially those of the Pretender's party, and even the Pretender himself, favoured the establishment of masonic lodges. Charles Edward Stuart, when at Arras, on the 15th of April, 1747, delivered to the masons of that city a bull for the institution of a primordial chapter, under the distinctive title of *Écosse Jacobite*, the government of which he conferred on some barristers of that city.

Marseille, Lyon, Toulouse, Bordeaux, and several other cities of France, had masonic lodges, independent of the grand lodge at Paris.

In the *quartier* called *la Nouvelle France*, the chevalier de Bonneville founded a *Chapitre des hauts Grades*, which was installed on the 24th of November, 1754. It consisted of powerful men of the court and city, who, disgusted with the dissentions prevalent in the lodges, formed this private association, to which they gave the name of *Chapitre de Clermont*, and revived the system of the Templars.

In 1756, the *Grande Loge Écossaise de France* was declared *Grande Loge du Royaume*, and free from dependance upon the grand lodge of England; it also as-

sumed the exercise of supremacy over all the lodges of France, which had fallen into great disorder.

The sieur de Saint Géliare, in 1757, introduced into Paris a new order, entitled *Noachites* or *Chevaliers prussiens.* He also founded, in the following year, a chapter, entitled *Chapitre des Empereurs d'Orient et d'Occident,* the members of which assumed the pompous title of *Souverains Princes Maçons.*

Whilst the grand lodge of France was labouring to reorganize all the others in the kingdom, the prince de Clermont, its grand-master, chose for his deputy a dancing-master, named La Corne. The grand lodge refused to recognise him. La Corne retired, and formed a second grand lodge, composed of persons of inferior rank. Hence arose a rivalry and violent debates, which the prince de Clermont terminated by divesting La Corne of his authority, and transferring it to sieur Chaillou de Joinville. A reconciliation took place on the 24th of June, 1762.

In their efforts to restore order, the grand lodge was also thwarted by the *chapitre de Clermont,* and the *conseils, chapitres,* and *colléges* of the *grades supérieurs.* They were also disturbed by dissensions among themselves. Those members whom La Corne had introduced were obnoxious to the other members, who wished to exclude them. At the election of officers, they chose none of the new members, who, being offended, withdrew, and published libels against the lodge. On the 5th of April, 1766, the remaining members declared the separatists to be banished from the grand lodge.

The separatists then established themselves in the faubourg Saint Antoine, under the title of *grande loge,* and created other lodges in Paris. On the 4th of February, 1767, they proceeded to the rival grand lodge, when the

members were celebrating the festival of the order, and committed many acts of violence. The government then prohibited the assemblies of the grand lodge, which were not resumed till the year 1771.

During this interval, the prince de Clermont died. The separatists agreed to elect to the grand-mastership the duke de Chartres, who appointed the duke de Luxembourg to be his deputy. The two parties reunited upon this occasion, but the hatred which they bore each other soon reappeared.

In November, 1772, the separatists held their sittings at the Hôtel de Chaulnes, on the boulevards, where, after much altercation, it was declared, on the 24th of December, that the ancient grand lodge had ceased to exist, and that it was succeeded by a new national grand lodge, under the title of *Grand Orient*.

On the 5th of March, 1773, the Grand Orient held its first meeting, and confirmed the nomination of the duke de Chartres to be grand-master, and the duke de Luxembourg to be *administrateur-général*. The grand lodge still continued to exist, but became less powerful than its rival.

In the year 1774, the Grand Orient took possession of the buildings of the *Novicial des Jésuites*, rue Pot-de-Fer, where it remained till 1801, when it was transferred to the rue du Four-Saint-Germain.

The Grand Orient successfully resisted the attacks of the mother-lodge, and weathered the storms of the revolution. In 1799, however, the grand lodge and the Grand Orient were again united in the bonds of brotherhood.

Société des Amis de la Constitution.—This society or club, which became so celebrated under the name of the *Jacobins*, held their meetings in the convent of the Jacobins, rue Saint Honoré.

In 1789, several private committees were formed at Versailles, during the time that the assembly of the States-General was held in that city. Among these committees, that of the patriotic deputies of the province of Brittany held a distinguished place. In a short time, a great number of deputies of other provinces, and even persons who were not members of the assembly, joined this committee, in which a proposition was made for constituting the States-General a National Assembly; a proposition which, on the 17th of June, 1789, was carried into execution.

The National Assembly having removed to Paris, in October, 1789, the *Comité Breton* held their meetings in the capital. In November following, a society established in London under the title of *Club of the French Revolution,* having addressed a letter to the National Assembly to congratulate them on their proceedings, the members of the *Comité Breton* formed the design of establishing a similar society in Paris. In consequence, they hired the library of the convent of the Jacobins, in the rue Saint Honoré, and took the title of *Société de la Révolution,* which, in February, 1790, was changed for that of *Société des Amis de la Constitution.*

Their principal object, besides directing public opinion and discussing beforehand questions about to be submitted to the National Assembly, was to insure elections to the Assembly, and to determine the majority of votes by a preparatory scrutiny in the society. During the existence of the Constituent Assembly, this society enjoyed great reputation, and reckoned foreign ambassadors, princes, and men illustrious for their talents among its members. But in a short time intrigue and party spirit exercised their baneful influence, and there was a division, by which was formed another society, called the *Club de Quatre-*

vingt-neuf. This loss, however, was soon repaired, and new rules were drawn up and rigidly enforced.

In the year 1792, this society became a prey to the intrigues and criminal projects of Robespierre, and a band of wicked and desperate men. Respectable members abandoned it or were excluded, and a party bent on the commission of the most horrid excesses reigned in it without controul.

In the same year, the number of members was augmented to one thousand three hundred; and more than three hundred departmental societies were affiliated to that of the *Amis de la Constitution* in Paris. The correspondence between them was very extensive. Shortly after the establishment of the National Convention, Robespierre made himself master of this vast political machine, which he employed either for his own ambition, or to execute the projects of those of whom he was the agent.

This society was dissolved on the 24th of July, 1794, by the deputy Legendre. From the place where they held their meetings, they obtained the name of Jacobins, and this denomination has since been indiscriminately applied to all persons who are more or less hostile to existing institutions and the established order of civil society.

Société royale Académique des Sciences.—The object of this association, which holds its meetings at the *Oratoire,* rue Saint Honoré, is to advance the progress of human knowledge. It was formed in 1820, and has the duke of Angoulême for a protector and perpetual president. Some of the members of this society are men distinguished by their talents; but their labours have not realized the beneficial results anticipated.

Société royale des Antiquaires de France. — This society, which was at first called *Académie Celtique,* has published some very interesting memoirs. In 1814, the

king created it a royal society. It is composed of members of the Institute, and other distinguished and learned men.

Société Philotecnique.—This society was formed under the republican government, and consists of distinguished artists and poets.

La Société de Médecine holds its sittings in one of the halls of the École de Médecine. This society supplies the place of the *Société royale de Médecine*, instituted in 1776, and the *Académie royale de Chirurgie*, established in 1731. It is composed of the professors of the faculty, twenty other members, and eighteen associates; and corresponds with the physicians and surgeons of the kingdom, and those of foreign countries.

Société royale et centrale d'Agriculture.—This society, which holds its meetings at the Hôtel de Ville, was established by an order in council, dated March 1, 1761. Its object is the amelioration of the different branches of rural and domestic economy in France. Its affairs are conducted by a president, a vice-president (elected annually), and a secretary and treasurer (appointed for life).

This society holds an annual public meeting, at which a report of its proceedings is read, and prizes are distributed.

Société pour l'Encouragement de l'Industrie Nationale.—A society, entitled *Société libre d'émulation pour l'encouragement des métiers et inventions utiles*, founded in 1776, was dissolved a few years before the revolution.

The want of such an institution being much felt, it was re-established in 1802, under the title of *Société pour l'Encouragement de l'Industrie Nationale*, by the concurrence of a great number of men of science, of magistrates, proprietors, and manufacturers. Its object is to

second the efforts of the government for the amelioration of every branch of French industry. The principal means it employs are: 1st. distributions of prizes and medals for inventions or improvements in the useful arts; 2d. the communication of models, designs, or descriptions of new inventions, and of instructions or information for manufacturers or agriculturists; 3d. experiments and essays for appreciating the new methods announced to the public; 4th. pecuniary advances to artists who are in want of assistance to enable them to execute machines or processes of acknowledged utility; 5th. the publication of a bulletin, distributed exclusively to the members of the society, containing notices of discoveries relating to industry made in France or in foreign countries, with remarks upon them.

This society holds a general meeting twice a year.

Public expositions of the products of French industry.

The first exhibition of this kind was under the revolutionary government. It was held in the Champ de Mars, in July, 1798, during the ministry of François de Neufchâteau, and at the conclusion of the magnificent fêtes which took place at that period.

The succeeding governments adopted this institution. In 1802 and 1806 the exhibitions were held in the buildings of the *Administration des Ponts et Chaussées,* in the Palais Bourbon, and in long rows of ornamented booths, constructed of wood, on the Esplanade des Invalides, and in the court of the Louvre. At the end of August, 1819, there was a magnificent exhibition of the manufactures of the department of the Seine, in the first floor of the Louvre, by virtue of an ordinance of the 13th of July preceding, which also appointed a similar exhibition for 1821. A jury was chosen, as in 1806, to decide which of the artists or manufacturers were en-

titled to rewards and encouragements. The last exhibition took place at the Louvre in August, 1823.

Société pour l'Instruction Élémentaire.—This society was formed in 1815, for encouraging the formation of elementary schools in France, according to the best methods of instruction. It founds elementary schools, encourages the translation of books upon elementary instruction, corresponds with schoolmasters, subscribers, and similar societies, sells its publications at cost price, and publishes a periodical work entitled *Journal d'Éducation.*

Every annual subscriber of twenty francs and upwards can send three children to the schools supported by the society. A general meeting is held half-yearly.

Athénée, rue de Valois.—This institution was founded in 1781, by Pilatre du Rosiers, under the special protection of Monsieur, now Louis XVIII., and took the title of *Musée de Pilatre du Rosiers.* Its object was the cultivation of the arts and sciences connected with commerce.

On the 15th of June, 1785, Pilatre du Rosiers, accompanied by M. Romain, attempted to cross the channel to England in a balloon, in which both the Montgolfier and hydrogen-gas balloon were united. A contrary wind drove the balloon back upon the French coast, when it unfortunately took fire, and the two aeronauts perished within about a league of Boulogne. The death of its founder caused the Museum to languish. Some time afterwards it was re-organized under the name of *Lycée,* which it bore till 1803, when it took the title of *Athénée.*

This society continues to hold meetings, and lectures are delivered on various subjects by celebrated philosophers and men of letters.

CHAP. VI.

CHARITABLE INSTITUTIONS, AND PRISONS.

HOSPITALS.

Establishments for affording relief to the sick, shelter to foundlings, and succour to the aged, infirm, and unfortunate, existed in Paris at a very early period; but being exclusively under the direction of interested ecclesiastics, the object of their founders was grossly perverted, and their revenues directed to improper objects.

From the time of Philip Augustus to the period of the revolution, nothing could exceed the wretchedness which prevailed in these abodes of human suffering. Their maladministration, joined to the want of air and beds, caused a dreadful mortality among the patients and inmates, and every successive inquiry brought to light the most appalling facts, without giving birth to any efficient measures for their amelioration.

A report upon the state of the Hôtel Dieu, in the year 1661, sets forth as follows: "The beds are closely packed in the wards, and the patients are, as it were, heaped up in the beds; frequently four and sometimes six patients are

in the same bed. It is a fact that, in some instances, the sick are placed one upon another, by means of mattresses laid upon the tester, which is ascended by a ladder. From the want of a free circulation of air the atmosphere is in a most noxious state."

A memorial, published in 1767, shewing that no amelioration had taken place at the Hôtel Dieu, since the report made more than a century before, excited the public attention, and produced a general impression of the necessity of multiplying the number of hospitals. Messrs. Chamousset, Duhamel, Petit, and others, made representations to the government, which however were ineffectual. During these fruitless efforts in the cause of humanity, the increase of the population augmented the evil to an alarming extent. The Hôtel Dieu became a focus of infection, and the miserable invalids, who fled there for refuge, rushed to certain death.

In the year 1786, a pamphlet appeared which demonstrated the urgent necessity of removing the patients from the Hôtel Dieu, and distributing them in several different houses. It also proposed the demolition of the Hôtel Dieu, and the erection of four hospitals without the barriers. This pamphlet called forth an answer from the superintendants of the hospital, who opposed the measure. Another pamphlet appeared in reply, which contained the most convincing arguments. This controversy having deeply interested the public mind in favour of a change, Louis XVI. commanded the Academy of the Sciences to make an enquiry into the state of the Hôtel Dieu. Their report was published, the following extract from which will suffice to shew the deplorable state of the hospital at that period: "We have compared the Hôtel Dieu and the Hôpital de la Charité, with regard to their mortality. The Hôtel Dieu in fifty-two years, out of 1,108,741 pa-

tients, has lost 244,720, which is at the rate of two out of nine. The Hôpital de la Charité has lost only 168,700, at the rate of two out of fifteen; from whence results the alarming fact that the Hôtel Dieu, in fifty-two years, has deprived France of 99,044 citizens, who would have been preserved to her if the Hôtel Dieu had been as commodious as the Hôpital de la Charité. The loss of these fifty-two years is, upon the average, 1906 deaths per annum, and about a tenth of the total annual mortality of Paris. This hospital produces, therefore, the same effect as a pestilence constantly desolating the capital."

The construction of the four hospitals was ordained by the king, who, in a prospectus, invited the inhabitants of Paris and of France to concur with him, by donations and subscriptions, in this work of beneficence. All classes seemed eager to contribute towards carrying the project into execution, and considerable sums were raised; but the profligacy of the minister Calonne, the low state of the finances, and the events which preceded the revolution, caused several millions of livres of the hospital fund to be dissipated.

Whilst the project of erecting hospitals obtained the approbation of all the friends of humanity, the superintendants of the Hôtel Dieu employed all the means in their power to prevent its execution. They published a pamphlet arguing against its expediency; they threw every possible obstacle in the way of the inquiry made by the Academy of the Sciences, and pushed with redoubled activity the construction of buildings then adding to the Hôtel Dieu, in order to diminish the force of the reproaches brought against their mal-administration, and the dreadful condition of the hospital.

The sums destined for the erection of the four hospitals

having been diverted into other channels, and the revolution breaking out shortly afterwards, the hospitals of Paris remained without improvement.

The project, however, of dividing the Hôtel Dieu, and establishing four hospitals at Paris, was not forgotten. By a decree of the Convention, dated July 16, 1793, the administration of the department was commanded to transfer, without delay, part of the patients of the hospitals of Paris into convents, or other houses which had become national property.

By another decree, of the 7th Fructidor, an III. (August 24, 1794), the superintendance of the hospitals of Paris was vested in sixteen members of the National Convention.

By a subsequent decree, two new hospitals were established, and the number of beds in those already existing considerably augmented. At various successive periods the state of the *hôpitaux* and *hospices** of Paris has been ameliorated, particularly since they have been placed under the direction of a general administration.

This administration, which was created in February, 1801, consists of a General Council and an Administrative Committee. All the civil hospitals, as well as the various institutions dependent on them, are under their superintendance. The military hospitals are under the government of the *État-major* of the garrison of Paris.

The office of the General Administration is in the Parvis Notre Dame, where all the archives and other papers of the hospitals are deposited. In addition to the hospitals,

* A distinction is made between *hôpital* and *hospice*, the former being generally applied to establishments for the relief of the sick or wounded, and the latter to those in which are received the aged and infirm, or foundlings.

the superintendance of the General Administration extends to charity schools and various other benevolent institutions.

All the public places of amusement, except the French Opera, pay a tax of ten per cent. on their receipts towards the support of the hospitals; a heavy tax for their support is also levied on every piece of ground purchased for the purpose of burial in the cemeteries.

The number of beds established in the *hôpitaux* and *hospices* is more than fifteen thousand, and their annual revenue amounts to nearly six millions of francs.

HÔTEL DIEU, Parvis Notre Dame.—This is the most ancient hospital in Paris. Its foundation is attributed to Saint Landri, bishop of Paris, in the seventh century. This, however, is mere conjecture, as no life of Saint Landri is extant, and the earliest notice we have of him is in a breviary of 1492, in which it is merely stated that he was very charitable to the poor.

In its origin, the Hôtel Dieu was unquestionably one of those *houses of the church* which, at a remote period, were always erected in the vicinity of cathedrals, for the reception of the poor and sick. In a deed of the year 829, an hospital, near Notre Dame, is for the first time mentioned, under the title of *Hôpital et Chapelle de Saint Christophe.* By this deed, Inchade, bishop of Paris, assigned to the hospital a tenth of the revenue of his chapter.

The buildings of the hospital were gradually augmented, but on account of the scarcity of beds but few persons could be received into it. To remedy this inconvenience, the chapter of Notre Dame decreed, in the year 1168, that when the bishop or a canon died, or relinquished his functions, his bed should become the property of the hospital.*

* See Vol. I., p. 23.

Towards the end of the twelfth century, Adam, *clerc du roi*, bequeathed two houses to this hospital, upon condition that, on a certain day, there should be given to the sick to eat whatever came into their mind, providing it could be obtained. *Ea conditione, quod ægrotantibus tantum prædicti hospitalis quicquid cibariorum in eorum venerit desiderio, si tamen possit inveniri, de totali proventu domorum, in die anniversarii ejus detur.*

Philip Augustus is the first king known to have been a benefactor to this establishment, and by him it was first styled *Maison de Dieu*. In letters-patent, dated March, 1208, he says: "We give to the *Maison de Dieu* of Paris, situate in front of the great church of the Blessed Mary, for the poor who are there, *all the straw of our chamber and of our house at Paris*,* whenever we leave that city and sleep elsewhere." This trodden, dirty straw, which Philip Augustus bestowed upon the hospital, does not give us a high idea of the comfort of the poor, or of the magnificence of the king's chambers.

Saint Louis took this hospital under his protection, and in 1248 granted it the privilege enjoyed by the king, the princes, the officers of state, and the bishop of Paris, of taking in the markets whatever provisions they required, at a price fixed by themselves. He also exempted it from taxes and duties, enlarged the buildings, and assigned it an annual revenue. Charles V., Henry IV., and many private individuals, were also considerable benefactors.

The ancient church of this hospital, which was demolished for the purpose of enlarging the Parvis Notre Dame, was built in 1380, at the expense of Oudart de Mocreux, a money-changer and citizen of Paris, who also gave other property to the Hôtel Dieu, as appears by the

* Omne stramen de camera et domo nostra Parisiensi, etc. *Histoire de Paris*, by Félibien, tom. III., p. 249.

following curious rhymes, which were engraved on a brass plate in the church :—

Oudart de Mocreux, en surnom,
Changeur, homme de bon renom,
Et bourgeois de Paris jadis,
Que Dieu mette en son Paradis,
A fait faire cette chapelle
En cet Hostel Dieu bonne et belle,
Bien ornée de verrières,
Et est ornée de chiaires,
Et plusieurs autres biens notables,
Lesquels Dieu ait pour agréables,
Et avec ce quarante-quatre
Livres, treize sols et quatre
Deniers parisis de annuelle
Rente à toujours perpetuelle,
A lessié en Paris assise,
A employer par bonne guise,
Par le chevecier de ce lieu,
Pour vestir pour l'amour de Dieu,
Prestres, et clercs faisant l'office
En l'Hostel et divin service ;
Le chevecier recevra
Lá rente, et en achetera
Draps pour eux faire vestement,
Et estre plus honnestement
Chacun an au jour de Toussaints
Or doint Dieu qu'ils soient tous saints ;
Car ils sont astraints et tenus
Tant les grands comme les menus
De chanter, célébrer, et dire,
Au vendredy sans esconduire
Messe des défunts trespassez,
Avec ce ne soient lassez
Chacun jeudy de rendre grâces
Et vigiles et commendaces,
Chascun en chacune semaine,
Par voix de dévotion pleine
Humblement et solemnellement
A toujours perpétuellement,
Pour l'âme de défunt Oudart,
Que Dieu le reçoive à Savart,

Et pour les âmes de son père
Et de sa femme et de sa mère,
Parens, bienfaiteurs, et amis,
Pour ce ledit OUDART a mis
Ses deniers à cet œuvre faire,
Qui est à tous bon exemplaire,
De faire prier pour les morts
Que Dieu leur soit misericors.
Ceux de l'Hostel y sont liés
Et par lettres bien obligés,
Du consentement et au titre
Des seigneurs Dieu et chapitre
De l'église de Nostre-Dame
De Paris. Priez pour son âme.
En l'an de l'Incarnation
Mil trois cens quatre-vingt-cinquième,
De décembre le vingt-septième;
Lors s'en alla de ce monde,
A Dieu en qui tout bien abonde.

Antoine Duprat, sieur de Nantouillet, *premier président* of the *Parlement* of Paris, afterwards chancellor of France, bishop of Meaux, cardinal and archbishop of Sens, who died in 1535, was a great benefactor to the Hôtel Dieu; he erected a spacious ward on the north side, which is still called *la salle du légat*, because he had been legate *à latere* from Clement VII. It was upon the construction of this ward that Francis I. said of the legate :—*Elle sera bien grande si elle contient tous les malheureux qu'il a faits.*

Henry IV. rebuilt, in 1602, the *grande* and *petite salle* de Saint Thomas, which was commemorated by the following inscription, engraved in gold letters on a tablet of black marble, placed by the side of the small door of the Hôtel Dieu, facing the archbishop's palace :—

HENRICUS IV, Francorum et Navarræ rex christianissimus, bono reipublicæ natus, pace domi forisque partâ, ad ornandam urbem conversus, inter cætera animo invicto digna opera, propter quæ urbis restitutor, non minus quàm pater patriæ, et regni fundator dici me-

ruit, hoc quoque ptochotrophium vetustate collapsum, pro suâ erga Deum Optimum Maximum pietate, erga afflictos liberalitate, erga omnes clementiâ, restituendum curavit : anno salutis 1606.

In the year 1611, Jean Forget, president of the *Parlement* of Paris, bequeathed to the Hôtel Dieu the sum of 100,000 livres, on condition that 1200 livres should be taken from it annually as dowries for twelve poor girls, 240 livres for the maintenance of two novices in theology, one at the Jacobins, and the other at the Cordeliers, in Paris, and 60 livres to be distributed to the prisoners in the Conciergerie, on Good Friday.

Opposite the door of the Hôtel Dieu, facing the Parvis Notre Dame, was formerly a very ancient stone statue, supposed to be Esculapius, holding in one hand a book, and in the other a wand entwined by a serpent. The people jocosely called it *Maistre Pierre le jeûneur.*

The Hôtel Dieu consists of several piles of building irregularly disposed, and is divided into twenty-three wards, of which eleven are for men, and twelve for women. The front was erected in 1804, after the designs of Clavareau. It is a projecting Doric vestibule.

Until 1505, the superintendance of this hospital belonged exclusively to ecclesiastics and nuns, but at that period, gross abuses having been discovered, eight citizens of Paris were chosen to share in the management.

In the night of August 1, 1737, a dreadful fire broke out at the Hôtel Dieu, which burnt for four days and did great damage. Two thousand five hundred patients were transported to the church of Notre Dame and the archbishop's palace. By another fire, December 29, 1772, several hundreds of the patients perished in the flames, and by the falling of the buildings.

The buildings of this hospital have been greatly improved since the revolution. The wards are well venti-

lated, and each patient has a separate bed. The present number of beds is one thousand two hundred and sixty-two. The *religieuses* of the order of Saint Augustin attend upon the patients.

At the revolution, this establishment was called *Hospice d'Humanité*, but has since resumed its former title of *Hôtel Dieu*.

Hôpital de la Pitié, rue Copeau.—The disorders and civil wars during the regency of Marie de Médicis having greatly increased the number of paupers, Louis XIII. issued a decree for the erection of hospitals in different parts of Paris for their reception. Five houses in the rue Copeau were purchased by the magistrates, and this hospital was built upon their site. It took the name of *Pitié*, because its chapel, which was handsome, was dedicated to *Notre Dame de la Pitié*.

In 1657, when the general hospital, called *la Salpétrière*, was built for the confinement of beggars, the Hôpital de la Pitié was opened to receive their children. It afterwards formed an asylum for orphans and foundlings, who during the revolution were called *élèves de la patrie*. In 1809, these children were removed to the asylum in the rue Saint Antoine, and the Hôpital de la Pitié was annexed to the Hôtel Dieu.

This hospital contains six hundred beds, distributed in twenty-three wards. The *Dames Religieuses* of Saint Thomas de Villeneuve attend upon the patients.

Hôpital de la Charité, rue des Saints Pères, faubourg Saint Germain.

The *Frères de la Charité*, already mentioned,* were established in Paris in 1602, by the king's letters-patent. They first occupied a house in the rue des Petits Augus-

* See Vol. I., p. 287.

tins, belonging to Marguerite, duchess of Valois, first wife of Henry IV. The queen determining to erect a convent upon the spot, they were compelled to quit it in 1607, when they established themselves near the chapel de Saint Pierre, called *des Pères*, around which there were extensive gardens.

These *Frères de la Charité* were all surgeons or apothecaries, and not only afforded corporal relief to the sick, but also aided them in their spiritual duties with great assiduity and mildness.

Near the chapel of Saint Pierre was built the hospital, with a church, dedicated to Saint John the Baptist, and an infirmary for the sick. Marie de Médicis laid the first stone, on which was inscribed—

Maria Medicæa, Galliæ et Navarræ regina regens, fundatrix, anno 1613.

The church was ornamented with several valuable pictures. The resurrection of Lazarus, by Galloche, presented portraits of the artist's wife, his daughters, and domestics. The apotheosis of Saint Jean de Dieu, by Jouvenet, and a statue of the Virgin Mary, in marble, by Lepautre, were held in high estimation. In 1722, a portico, after the designs of De Cotte, was added to the church.

The order of the *Frères de la Charité* was instituted by Saint Jean de Dieu, for the service of the sick. They were approved as a society in 1520, by Leo X., who placed them under the rule of Saint Augustin. Saint Jean de Dieu having been canonized by Urban VIII., the solemnity of his canonization was celebrated with great magnificence in 1631, in the church of *la Charité*, at Paris, under the auspices of cardinal Richelieu, protector of the order. At the procession after high mass, two hundred poor attended, dressed in new clothes; after

which a dinner was given them, and they were served by the *religieux* themselves.

In the church was a valuable reliquary, in which was enclosed a bone of Saint Jean de Dieu, presented in 1660 by Anne of Austria, wife of Louis XIII., who obtained it from her brother, Philip IV. of Spain, in an interview at the marriage of Louis XIV. The queen highly esteemed the *religieux* of this house. When the relic was carried from the Louvre to the church of *la Charité*, a procession was formed, which was attended by the queen, and all the lords and ladies of her court, in great pomp.

In the chapel of the Virgin was a lofty tomb, on which was the statue of a man in a long robe, kneeling, and this inscription :—

Ici gist messire Claude Bernard, dit le pauvre prestre, qui décéda le 23 mars, 1641.

Near this tomb was interred the body of messire Jacques Gauffre, master of the *Chambre des Comptes*, who died at Paris in 1654. He displayed his zeal for the glory of God, in an *amende honorable*, which he made publicly in 1642, on account of a murder committed in the church of Notre Dame. Having walked barefoot from the Hôtel Dieu, with a torch in his hand and a rope round his neck, and attended by four friends bearing lighted tapers, to the great portal of the church of Notre Dame, he fell on his knees, and declared that he made *amende honorable* to God for the crime committed in the church; after which he celebrated mass at the altar of the Virgin. Lemaire, relating this circumstance, says: "*Quoy que cette action fût pleine de piété, et faite par un pur motif de l'honneur de Dieu, cependant elle ne fut pas approuvée de tout le monde.*"

In the wards of the sick were some paintings by celebrated artists, as La Hire, Le Brun, etc. Behind the

fountain, in the court, was the first production of the sculptor Sarazin, after his arrival at Paris from Rome. It represented God the Father pronouncing the benediction at the baptism of Jesus Christ, and was much admired.

A new ward and portico were erected in 1784; the latter serves as an entrance to the hospital, and is adorned with columns of the order of *Pestum*.

In this house novices were received for all the hospitals of the same order in France, which were about twenty-five in number. This was the largest of the whole, and generally contained about fifty *religieux*, including novices.

During the revolution this establishment took the title of *Hospice de l'Unité*, but about fifteen years after it resumed its former name of *Hôpital de la Charité*.

It contains about three hundred beds. The patients received here are of the same class as those admitted to the Hôtel Dieu, and are attended by the *Sœurs de Saint Vincent de Paule*.

Hôpital Saint Antoine, rue du faubourg Saint Antoine.—This hospital was established in the buildings of the ancient abbey of the same name,* by a decree of the Convention, dated 28 Nivose, an III. (January 17, 1795). At first it contained only one hundred and sixty beds, but these being found insufficient, the construction of a new ward was begun in 1799. Since 1811, the number of beds has been augmented to two hundred and fifty.

The patients, who are of the same class as those at the Hôtel Dieu, are attended by the *Sœurs de Sainte Marthe*.

Hôpital Cochin, rue du faubourg Saint Jacques.—This building was originally called *Hospice de Saint-Jacques-du-Haut-Pas*. Its construction, which is due to the beneficence of M. Cochin, curate of Saint-Jacques-du-Haut-Pas, was begun in 1780, and finished in 1782.

* See Abbey of Saint Antoine, Vol. I., p. 306.

The principal entrance is adorned with two Doric columns of large dimensions. On the frieze is inscribed the following line :—

PAUPER CLAMAVIT, ET DOMINUS EXAUDIVIT EUM.

Two aged persons, a man and a woman, the most respectable among the poor of the parish, laid the first courses of the columns of the portico. For this ceremony, the tools which Louis XIV. used when a child, in laying the first stone of the Val-de-Grâce, were brought from that convent.

In November, 1820, a tablet of white marble was placed in the frieze, with this inscription in gold letters :—

HÔPITAL COCHIN, FONDÉ EN 1780.

The buildings of this hospital are commodiously disposed. The chapel is surmounted by a cupola, but presents nothing remarkable. The diseases treated here are the same as those at the Hôtel Dieu. At first it was designed for only thirty-eight patients. The National Convention augmented the number to eighty; and it now contains one hundred beds. The *Sœurs de Sainte Marthe* attend upon the patients.

HÔPITAL DE MADAME NECKER, rue de Sèvres, near the boulevard.—This hospital was established in 1779, in a convent of Bénédictines de Notre Dame de Liesse.

A community of nuns of this order, residing at Rhetel, in the diocese of Rheims, being obliged by the war to abandon their convent, in 1636, took refuge at Paris, and occupied a house in the rue du Vieux Colombier, by permission of the abbot of Saint Germain. Two years afterwards, Anne de Montaffé, comtesse de Soissons, declared herself their foundress, and granted them an annuity of 2000 livres.

In 1645, these nuns were transferred to another house,

in the faubourg Saint Germain, called *Jardin d'Olivet*, in which there was a chapel. In 1657, this community, reduced to two or three nuns, removed into the rue de Sèvres, where, in 1663, they built a church.

This convent being suppressed in 1779, madame Necker bought the buildings and converted them into an hospital. Louis XVI. contributed to this useful establishment, which at first took the name of *Hospice de Saint Sulpice, et du Gros Caillou.* An annual report was published of the receipts, expenses, ameliorations, mortality, etc.

During the revolution this house was called *Hospice de l'Ouest*, and within a few years it has borne the name of its foundress.

The cases admitted here are the same as those treated at the Hôtel Dieu. The number of beds originally was one hundred and twenty; the present number is one hundred and thirty-six.

Hôpital Beaujon, rue du faubourg du Roule. — This hospital was founded in 1784, by Nicholas Beaujon, receiver-general of the finances, for twenty-four orphans of the parish du Roule, twelve boys and twelve girls, for whose support he endowed it with an annuity of 20,000 livres.

The building was erected after the designs of Girardin. The front, which is ninety-six feet in length, presents no ornament, except an entablature. The entrance is formed by an arcade.

By a decree of the Convention, dated January 17, 1795, this orphan asylum was converted into an hospital for the sick, and took the name of *Hôpital du Roule.*

The council-general of hospitals have restored it to its former name, but not to its primitive destination. It now contains one hundred and forty beds. The patients are of

the same class as those of the Hôtel Dieu, and are attended by the *Sœurs de Sainte Marthe.*

Hôpital des Enfans, No. 3, rue de Sèvres.—Upon this spot there existed a charity school, called *Maison de l'Enfant Jésus*, which was purchased, in 1732, by Languet de Gergy, curate of Saint Sulpice, for the sum of 86,100 livres. It was at first opened for the reception of poor girls and sick women; but was afterwards converted into a school for the daughters of poor noblemen, who received an education upon the same plan as those of Saint Cyr.

In 1802, this house was formed into an hospital for sick children, and took the title of *Hôpital des Enfans.* It contains six hundred beds. The children affected with contagious diseases occupy detached buildings. The *Dames de Saint Thomas de Villeneuve* attend upon the patients.

Hôpital Saint Louis, rue des Récollets.—The plague or some other contagious disease prevailed at Paris towards the end of the year 1606. "The alarm which it occasioned," says l'Estoile, "was almost as great an evil as the malady." At that period the Hôtel Dieu was so incommodious, and ill-managed, that it served rather to propagate the contagion than to arrest its progress. The *bureau de la ville* represented to president Harlay the urgent necessity of a separate hospital for contagious diseases. Henry IV., by an edict of March, 1607, assigned funds for the construction and support of a new hospital, which took the title of *Hôpital Saint Louis;* and on July 13, in the same year, the king laid the first stone of the chapel.

A great number of workmen were employed under the direction of Claude Villefaux, in the construction of this spacious edifice, which was finished in four years, but was not opened for patients till the year 1619.

Over the door was a tablet of black marble, with the following inscription in golden letters :—

D. O. M. S.

Henricus IV., Franciæ et Navarræ rex christianissimus, domi forisque pace altâ fruens, quam, Dei virtute, et suâ invictâ dexterâ, sibi et regno peperit, curam suam in omnes reipublicæ partes, maximas, minimas, pariter extendens, inter tot stupendarum substructionum moles, quibus majestatem imperii gallici in dies amplificat, instaurato ptocotrophio urbis, cognoscens defuisse hactenùs nosocomium, quæ res ingenti civibus incommodo ac periculo vertebat, opus novum in valetudinarii usum à fundamentis excitavit; inque ejus fabricum, memorandâ in omne ævum liberalitate, tanto parem incæpto pecuniarum vim unâ donatione contulit : ædem insuper hanc, in honorem D. Ludovici, progenitoris sui, qui pro Christi servatoris gloriâ, adversus infideles tabellis feliciter gestis, in Africâ demùm morbo pestilenti mortalitatem exuit, dedicatam de ejus nomine dici voluit : documentum subditis quod jam nunc Ludovico filio exempla sua et suorum majorum proponat imitanda. Anno Domini 1608, regni sui 19.

At the time of the erection of this hospital, it was at a distance from any populous quarter of the capital, and to prevent more effectually the communication of contagious diseases, the architect surrounded it with a court a hundred feet wide, enclosed within lofty double walls. This magnificent structure consists of four piles of building, round a court three hundred feet square.

The church is so disposed that strangers may enter the nave, and the patients the choir, without communicating with each other.

This building has been used as an hospital ever since its foundation. At the revolution it was named *Hospice du Nord*, but it has since resumed the name of *Saint Louis*.

An important part of this establishment are the baths, which are on a large scale. In 1801 and 1802, the buildings were thoroughly repaired, and the old wooden baths were replaced by twenty-four made of copper.

This hospital is devoted to the cure of cutaneous dis-

eases, ulcers, scrophula, etc. The *Dames de Saint Augustin* attend the patients.

Hôpital des Vénériens, rue des Capucins, faubourg Saint Jacques.—This hospital for venereal cases is established in the ancient convent of the Capucins.

The convent owed its origin to the liberality of Godefroy de la Tour, who, in 1613, gave for that purpose a large house and garden, in the faubourg Saint Jacques. A barn attached to the house was converted into a chapel, which served the community till cardinal de Gondi, bishop of Paris, furnished the sum necessary for the construction of a new monastery and church.

The convent was suppressed in 1781, when the Capucins removed to another house in the rue Sainte Croix, Chaussée d'Antin.*

In 1784, the buildings of the convent were converted into the *Hôpital des Vénériens.* It contains five hundred and fifty beds. Gratuitous advice and medicines are afforded to patients who prefer remaining at their own houses.

Maison de Santé, rue du faubourg Saint Jacques.—This house was opened in 1809, for the reception of men afflicted with the venereal disease, who pay a small sum daily for their board and treatment. It contains sixty beds, is under the direction of a superintendant, and subject to the inspection of the *agent de surveillance* and the *économe* of the Hôpital des Vénériens.

Maison Royale de Santé, rue du faubourg Saint Denis.—This house was opened in 1802, by the *Administration des Hôpitaux et des Hospices,* for the reception of invalids in middling circumstances, who pay a daily sum according to the accommodation they receive. The number of beds was originally eighty-eight, to which thirty-seven

* See Vol. I., No. 30, p. 285.

were afterwards added, and in 1815 the establishment was again considerably enlarged.

MAISON D'ACCOUCHEMENT, rue de la Bourbe.—This hospital, which occupies the buildings of the abbey of Port Royal,* was converted into a foundling hospital shortly after the dissolution of the monasteries at the revolution. Poor women near confinement were also admitted here to lie in, as well as into the *Hospice des Enfans Trouvés*, in the rue d'Enfer. This hospital then bore the name of *Hospice de la Maternité*.

In 1814, the hospital in the rue d'Enfer was devoted to foundlings exclusively, and that in the rue de la Bourbe became a lying-in hospital.

Linen, and even garments, if necessary, are furnished to the patients, who leave the hospital at the end of eight days after confinement, unless ordered to the contrary by the medical attendants.

In this hospital there is a school *d'accouchement*, to afford instruction in midwifery to women who come from the departments. The prefects are required to send annually one or more pupils, for each of whom 600 francs is paid to the institution. The pupils are lodged and boarded, and each receives a sum sufficient to buy such books as are necessary. At the end of the year the pupils are examined by a commission of physicians and surgeons, who distribute gold medals, silver medals, and books, to the pupils, according to their attainments.

HÔPITAL DE LA SALPÉTRIÈRE, boulevard de l'Hôpital.—At the beginning of the seventeenth century, the number of paupers and beggars at Paris was so great, and the crimes committed by them so frequent, that the government found it necessary, in 1612, to confine them in

* See Vol. I., p. 309.

several houses, taken for that purpose, in the faubourg Saint Victor.

The irregularity which prevailed in these establishments led to their dissolution at the end of six years. The *Parlement* issued repeated decrees against vagrants and beggars, without effect. In July, 1632, it was decreed that a house should be erected expressly for their reception. The buildings had made considerable progress when the plan was abandoned.

By the wars de la Fronde, the vagrants and beggars in Paris were increased to forty thousand, and the disorders which they occasioned induced Louis XIV., by an edict of April 27, 1656, to ordain the establishment of a general hospital for their confinement.

An extensive saltpetre manufactory was granted for that purpose, and Libéral Bruant was charged to dispose the buildings for their new destination. The plan of the church is circular; it is sixty feet in diameter, and is surmounted by an octagonal dome. The interior is pierced with eight arcades, which communicate to four naves, each sixty feet in length, and to four chapels. These naves and chapels, disposed in *radii*, open into the centre of the church, where the high altar is placed.

The buildings of the hospital are immense, occupying, with the courts and gardens, a superficies of more than one hundred and ten thousand yards. Their plan is irregular, having been erected at different periods, as they were found necessary.

The hospital was opened in 1657, and the number of paupers admitted was very great; in 1662, it amounted to nine or ten thousand, and as a great multitude of paupers came from the provinces to Paris to beg, orders were given for them to be distributed in the houses dependent

upon the Hôpital de la Salpétrière. These houses were those de la Pitié, de Scipion, etc.

At the period of the revolution, a great number of female convicts and prostitutes were confined in this hospital. On the 3d of September, 1792, two hundred and fifty men, armed with muskets, sabres, etc. entered that part of the establishment called *le commun*, and released one hundred and eighty-three prostitutes. Under the apprehension that the same massacres would be committed as in the other prisons of Paris on the preceding day, an armed force was sent, which dispersed the rioters, who returned on the following day, and murdered thirty-five women.*

A considerable amelioration in the management of this hospital was effected in 1802. It is exclusively devoted to females, and is divided into five grand sections: viz. 1. The *reposantes*, or women who have become old in service. 2. The indigent blind, paralytic, infirm, and those eighty years of age and upwards. 3. Women of seventy years and upwards, infected persons, cancerous and other incurable cases. 4. The infirmary, containing four hundred beds (separate from the other buildings). 5. The insane and epileptic.

HÔPITAL DE BICÊTRE.—This hospital is situated at the distance of half a league from the barrier d'Italie, on the west of the high road from Paris to Fontainebleau.

An ancient estate, called *la Grange-aux-Queux* or *aux Cuisiniers*, was purchased by John, bishop of Winchester, who built there, in 1204, a château, which was named *Château de Wincester*, from whence came *Bi-*

* Most writers state that the celebrated madame Lamotte was of the number, but this is an error. Madame Lamotte escaped from prison in male attire, took refuge in England, and died at Lambeth, in 1791.

chestre, Bicestre, Bicêtre. Philippe-le-Bel confiscated this estate in 1294, and several of his successors held possession of it. It was to this château that the duke of Berry retired with the duke of Orleans, when the league was formed against the duke de Bourgogne.

The duke of Berry, to whom the château belonged in the beginning of the fifteenth century, gave it, in 1416, to the chapter of Notre Dame, of whom Louis XIII. bought it in 1632, and erected upon its site an hospital for military invalids, which took the title of *Commanderie de Saint Louis.* It contained a chapel dedicated to Saint John.

Louis XIV. having built the Hôtel des Invalides, this house was annexed to the general hospital de la Salpétrière.

The hospital of Bicêtre is now devoted to a threefold purpose: it is an asylum and workhouse for the indigent, a lunatic asylum, and a prison.

The indigent occupy the greater part of the building. They have no private rooms, but there are large halls, with work-shops and dormitories, as also a garden and several court-yards for exercise.

The most afflicting spectacle in the interior of this vast establishment is the lunatics, who have, in general, the same allowance as the paupers; but more bread is given them on account of their greater appetite. They are never chained; but, when dangerous, are confined in cells where the light enters by an opening a foot square.

A handsome new building, which cost 400,000 francs, has been erected since the revolution, for lunatics whose cases are not considered desperate, and who undergo a regular treatment.

All culprits condemned to detention in Paris are sent to Bicêtre, where they pass the term of their imprison-

ment, and are made to labour. Since the revolution, all those condemned to the galleys are likewise sent to Bicêtre till the time of their departure. A band of these convicts, tied together two by two, and chained by dozens, is called a *chaîne;* and before they set out they are stript and strictly searched. The convicts are either in upper rooms called *cabanons*, or under rooms called *cachots blancs* and *cachots noirs.* The former are cells on the ground floor, which receive light from a small window on the top; the others have been constructed since the revolution, and are subterranean. The prisoners are never chained in their cells.

Those who are condemned to death in Paris are transferred to Bicêtre, where they await the result of their appeal to the Court of Cassation. If this appeal be rejected and the royal mercy be not extended to them, they are taken, on the day fixed for their execution, from Bicêtre to the Conciergerie, and from thence to the place de Grêve.

Hôpital Militaire de la Garde Royale, rue Saint Dominique, au Gros Caillou.—This hospital was founded by the duke de Biron in 1765, for the French guards, and fifteen hundred beds can be made up in it if necessary.

Hôpital Militaire du Val-de-Grace, rue du faubourg Saint Jacques.—This building was formerly a convent,* which during the revolution was converted into a military hospital. It contains one thousand beds, and is principally devoted to the itch and similar diseases.

Hôpital Militaire de Picpus, rue Picpus.—This hospital is dependent upon the preceding.

Hospice Clinique de l'École de Médecine, rue de l'Observance.—The most dangerous surgical cases are treated here gratuitously, with the view of improving the pupils,

* See Vol. I., p. 133.

and thereby ultimately rendering a service to humanity. The number of beds is twenty-two.

Maison Royale de Charenton.—This hospital, for insane persons of both sexes, was founded in 1644, by the minister Sébastien Leblanc; but was afterwards formed into a boarding-house by the *Frères de la Charité*, for the cure of lunacy. In 1797, it was converted by the government into an asylum for the reception of four hundred lunatics, whose cases admit a hope of cure. It is under the immediate authority of the minister of the interior, and the superintendence of a special committee, appointed by the minister. Persons are received here gratuitously, and as boarders. The gratuitous admission can only be obtained from the minister, and for a determinate time.

HOSPICES AND BENEVOLENT INSTITUTIONS.

Hospice des Incurables Femmes, rue de Sèvres.—This house, originally called *Hôpital des Incurables*, was founded in 1637, by cardinal de la Rochefoucauld, and contains within its bounds about ten acres of ground. It possessed thirty-six beds, of which eighteen were destined for men, and eighteen for women afflicted with incurable diseases.

The cardinal also built a chapel, which was consecrated on the 11th of March, 1640, and dedicated to the *Annonciation de la Sainte Vierge.*

In the nave is an elegant mural monument to his memory, in which the cardinal is represented kneeling. The following is the inscription :—

Eminentissimo S. R. E Cardinali
Francisco de la Rochefoucauld,
Antiqua et perillustri stirpe oriundo,
Doctrina, pietate et omni virtutum genere celeberrimo,

Primum Claromontano, deinde Sylvanectensi episcopo,
Antiquæ religionis, et ecclesiasticæ dignitatis acerrimo defensori,
Rerum et consiliorum publicorum in Gallia quondam præsidi et [administratori integerrimo
Summo Galliarum eleemosinario, et optimo pauperum parenti,
Religiosorum ordinum amantissimo patrono,
Regularis canonicorum Sancti Augustini disciplinæ vindici ac restitu- [tori,
Hujus domus abbati religiosissimo,
Ac munificentissimo benefactori,
Hoc superstitis et æterni amoris ac observantiæ monumentum
Tristi religione mœrentes posuerunt
Abbas et Canonici regulares hujus ecclesiæ
Hic titulum abbatiæ quem ante ipsum nemo nisi istius domus Canonicus [possiderat
Huic eidem familiæ restituit.
Ossa ejus in subterraneo specu sacelli inferioris jacent.
Obiit Anno D.M.DCXLV die Februarii XIIII, ætatis LXXXVII.
Requiescat in Pace.

François de la Rochefoucauld,
Mort en 1645.

Near the steps of the high altar is the flat marble tomb of Jean Pierre Camus, bishop of Belley, the friend of Saint François de Sales, with the following epitaph :—

Joanni Petro Camus, Bellicensi episcopo, viro ingenio, memoriâ, eloquentiâ, scriptis innumeris, pietate, vitæ innocentiâ, charitate, admirabili : qui sibi pauper, pauperibus dives, inter pauperes vivere, mori, et humari voluit. Hujus nosocomii administratores posuêre. Vixit annis 68 ; obiit anno salutis reparatæ 1652, 6 kalendas Maii.

Monsieur de Saint Germain, who had been chaplain to queen Marie de Médicis, was also buried in this hospital. He chose it as a place of pious retreat long before his death, and it is related that he used to say, "*Veni ad insanabiles ut sanus fierem.*"

The buildings and revenue of this hospital were augmented at various successive periods, and in 1790 it contained four hundred and forty beds. It has now five hundred beds, and is exclusively devoted to women, who are attended by the *Sœurs de la Charité.*

Hospice des Incurables Hommes, rue du faubourg Saint Martin.—This hospital was established in the buildings of the convent of the Récollets,* in 1802, when the Hôpital des Incurables was appropriated to females only. The number admissible into this house is four hundred men and fifty children. The *Sœurs de la Charité* also attend here.

Hospice des Ménages, rue de la Chaise.—This house, now appropriated to the aged and infirm of both sexes, was originally devoted to a different object. Upon its site there existed at a remote period a lazaretto for children afflicted with scorbutic and other cutaneous diseases. At the return of Saint Louis from Palestine, the crusaders introduced the small-pox into France. Upon the return of Charles VIII. from his military expeditions in Italy, his troops brought with them the venereal disease, which they called *mal de Naples*, and which soon spread its ravages to a dreadful extent. Various precautions were adopted to arrest its progress, and among others, houses were opened for the reception of diseased paupers, as it was then believed that the contagion was communicated by the atmosphere. Among these houses was the lazaretto.

This building, which belonged to the abbey of Saint-Germain-des-Prés, was pulled down in 1554, and three years afterwards the ground and materials were sold to the municipality of Paris, who erected an hospital called *Hôpital des Petites Maisons*, for beggars, old men, idiots, etc. Venereal cases were also admitted till the year 1559. Jean l'Huillier, president of the Chambre des Comptes, contributed liberally towards this establishment.

The name of *Petites Maisons* was derived from the small rooms which were occupied by the sick and the idiots. Before the revolution, there were in these rooms

* See Vol. I., p. 282.

more than four hundred paupers. Infirm married people were also admitted, who, upon paying 1500 livres, received lodging and food for the rest of their life; the husband was required to be seventy years of age, and the wife sixty.

By an ordinance of October, 1801, this institution was appropriated exclusively to the aged and infirm, and received the name of *Hospice des Ménages*, a name indicative of its object. It contains six hundred and fourteen beds, and is attended by the *Sœurs de la Charité*.

Asile Royal de la Providence, near the barrier des Martyrs.—This institution, founded in 1804 by M. and Madame Micault de la Vieuville, was created a royal establishment in 1817. It serves as an asylum for sixty aged or infirm persons of both sexes, belonging to Paris. Twelve places are gratuitous; the others are for boarders who pay 600 francs per annum.

This establishment is under the immediate authority of the minister of the interior. It is superintended by a governor, and a council of five members, of which the governor is one. Three *Sœurs Hospitalières* manage the household affairs.

Institution de Sainte Périne, at Chaillot.—This house was an ancient monastery, where some *chanoinesses* of the abbey of Notre-Dame-de-la-Paix established themselves in 1659. To these were added, in 1746, some nuns of Sainte-Périne-de-la-Villette, when the house took the name of *Abbaye de Sainte Périne*.

This abbey was suppressed in 1790, and in 1806 was converted into an asylum for aged persons of both sexes, who pay a fixed sum for admission. This institution is attended by the *Sœurs de la Sagesse*.

Maison de Retraite.—This house, which is now devoted to the reception of old servants of the hospitals, and

other aged and infirm persons of both sexes, is situated at Petit Montrouge, beyond the barrier d'Enfer.

It was originally established by the *Frères de la Charité*, under the title of *Maison Royale de Santé*, for twelve soldiers and the same number of ecclesiastics. The buildings were erected after the designs of Antoine.

During the revolution, it became an hospital for the inhabitants of Bourg-la-Reine and the adjacent villages, and took the name of *Hospice National*.

In 1796, this house was opened for persons of both sexes afflicted with incurable diseases. In 1802, it was devoted to its present purpose. The inmates are attended by the *Sœurs de la Charité*.

Hospice des Enfans Trouvés, No. 74, rue d'Enfer.—At a remote period of the history of France, the maintenance of foundlings was at the charge of the feudal lords. Their progressive increase led, in 1552, to the appropriation of the Hôpital de la Trinité, then occupied by the comedians called *Confrères de la Passion*, for the reception of deserted children. The charge of their maintenance was still defrayed by the *seigneurs hauts justiciers* of Paris, who were all ecclesiastics. Most of these lords, desirous of getting rid of the burden, maintained that the bishop of Paris and the chapter of Notre Dame were bound to provide for the support of these children. A litigation ensued, which terminated in the *Parlement* issuing a decree, by which all the lords were compelled to pay annually for this object the sum of 960 livres, in the following proportions :—

The bishop of Paris	120 liv.
The chapter of Notre Dame	360
The abbot of Saint Denis	24
The abbot of Saint-Germain-des-Prés . . .	120
The abbot of Saint Victor	84

The abbot of Saint Magloire	20
The abbot of Sainte Geneviève	32
The abbot of Tiron	4
The abbess of Montmartre	4
The grand prior of France (Order of Malta) .	80
The prior of Saint-Martin-des-Champs . .	60
The prior of Notre-Dame-des-Champs . . .	8
The chapter of Saint Marcel	8
The prior of Saint-Denis-de-la-Chartre . .	8
The chapter of Saint Merri	16
The chapter of Saint Benoît	12
Total . .	960

In 1570, the foundlings were removed from the Hôpital de la Trinité to a house in the *cité*, ceded by the chapter of Notre Dame, for a pecuniary consideration. The children received into this house, which took the name of *Maison de la Couchē*, were placed daily in a large cradle in the church of Notre Dame, to excite the public liberality, and thereby diminish the expenses of the lords.

The foundlings of this establishment being grievously neglected, a widow lady, residing in the vicinity, received them into her house, but her servants, weary of their employment, made them an article of traffic. These infants were sold to beggars to obtain alms, to nurses whose sucklings were dead, and to magicians who put them to death in the exercise of their profession. The price of each infant was fixed at twenty sous.

This dreadful abuse at length became public, and Vincent de Paule, a man celebrated for his zeal and benevolence, incensed at the abominable traffic in foundlings, procured for them, in 1638, a new asylum, near the Porte Saint Victor, and engaged the *Dames de la Charité* to take charge of them. The funds for their support being found very inadequate to the object, the superin-

tendents of this establishment determined by lot which of the infants should be preserved and fed. The others were abandoned.*

In 1640, Vincent de Paule assembled together the *Dames* who had the care of these foundlings, and enjoined them to renounce the barbarous decision by lot, and to preserve the lives of all the unfortunate children. The zeal of this philanthropist in the cause of humanity, rendered him superior to the repulses he met with in soliciting contributions. In 1641, he obtained of the court an annuity of 3000 livres for the foundlings, and 1000 livres for their nurses. In 1644, he obtained an additional annuity of 8000 livres, and in 1648, part of the château of Bicêtre was at his request granted for an asylum.

In this château the mortality of the children was so great, that it was thought to arise from an unhealthy atmosphere; they were therefore removed to a house near the convent of Saint Lazare, and the *Sœurs de la Charité* were charged to take care of them.

The number of foundlings gradually increasing, and the revenue and alms being found very inadequate to their support, the *Parlement*, by a decree of May 3, 1667, confirmed by the Council of State, November 10, 1668, ordained that the *seigneurs hauts justiciers* should pay annually to this asylum the sum of 15,000 livres.

Upon the issuing of this decree, the managers of the institution determined upon the formation of two more spacious and commodious establishments. For the first, they purchased some houses in the faubourg Saint Antoine, upon the site of which they erected an extensive

* *Histoire abrégé de Saint Vincent de Paule*, page 257. *Abrégé historique de l'établissement de l'Hôpital des Enfans Trouvés, recueil dit* "VARIÉTÉS HISTORIQUES." Vol. III., part 2, p. 300.

hospital* and chapel. The first stone was laid by Maria Theresa of Austria.

Étienne Aligre, chancellor of France, who died in 1677, was a liberal benefactor to this establishment, to which his widow afterwards bequeathed considerable property.

To this establishment were added, in 1772, the *Enfans Rouges*, from the rue Porte-Foin, near the Temple. The latter hospital had been founded by Margaret, sister of Francis I., and wife of Henry d'Albret, king of Navarre and prince of Bearn, so much admired for her wit and beauty.

This hospital was for foundlings of the environs, and not for those of the city of Paris. Francis I. ordered them to wear *red clothes*, to denote that they subsisted by charity, which is represented in Scripture as being like fire.

On part of the site of the *Hôpital des Enfans Rouges* was opened, a few years ago, the rue de Molay.

The second asylum was established in three small houses at the corner of the rue Neuve-Notre-Dame, which the managers purchased of the Hôtel Dieu. The buildings were repaired and disposed for their new destination, and a chapel was erected.

This hospital was demolished in 1748, when the church of Saint Christophe was pulled down to enlarge the Parvis de Notre Dame. A more substantial and convenient structure, after the designs of Boffrand, had previously been erected near the same spot, upon the site of the church of Sainte-Geneviève-des-Ardens.†

The church of the new edifice was adorned with paint-

* This hospital is now converted into the *Hospice des Orphelins*. See p. 340.

† This house now forms the *Bureau Central d'Admission dans les Hôpitaux et Hospices*. See p. 348.

ings in fresco, by Brunetti and Natoire, representing the Nativity, the Adoration of the Shepherds, the Wise Men, and other scriptural subjects.

Soon after the revolution, the convent of the *Prêtres de l'Oratoire*, in the rue d'Enfer,* and the ancient abbey of Port Royal, in the rue de la Bourbe,† were converted into foundling hospitals, to which the children from the two establishments before mentioned were removed. The house in the rue de la Bourbe is now a lying-in hospital.§

The wards of the actual asylum in the rue d'Enfer, called *crèches*, are furnished with an immense number of cradles.

The nurses are called *nourrices* and *meneurs*. The dormitory for the *nourrices* contains twenty-five beds. The *meneurs* occupy a separate part of the building.

Hospice des Orphelins, rue du faubourg Saint Antoine, was originally a foundling hospital.¶

At first, female orphans only were received into this asylum, but when the Hôpital de la Pitié was annexed to the Hôtel Dieu, the orphans of that establishment were removed here, and the buildings were disposed so as to keep the sexes separate.

In each of the two wings of the house there are about six hundred children, who are taught trades. At eleven or twelve years of age they are put out apprentices, and continue under the protection of the institution till they are of age.

Hôpital Royal des Quinze-Vingts, rue de Charenton. —This hospital for the blind was founded by Saint Louis, in 1260, in the rue Saint Honoré, at the corner of the rue Saint Nicaise, where, at that period, there was an

* See Vol. I., p. 291. † See Vol. I., p. 309.
§ See *Maison d'Accouchement*, p. 327.
¶ See p. 338.

extensive wood. Alexander IV. shortly afterwards issued a bull, by which he granted a year's indulgence to all who should visit the hospital; and Clement IV. gave permission to the managers *de faire la quête par toute la France*, which was practised down to the revolution. Some time after its foundation, Saint Louis added thirty livres per annum, to make soup for the blind persons of this establishment.

Ad opus potagii trecentorum pauperum cæcorum dedimus et concessimus triginta libras parisienses annui reditûs.

In 1312, pope John XXII. exempted the *Quinze-Vingts* from episcopal jurisdiction, and subjected it to the visitation of the grand almoner of France alone, provided he was in holy orders. This privilege often gave rise to law-suits between the bishops of Paris and the grand almoner.

The church, dedicated to Saint Remi, was a kind of parish church for all those who dwelt within its precincts, and divine service was performed there by several ministers, some of whom chaunted the office, whilst others went out to make collections in all the parishes of the city. By the rules of this congregation, the associates were initiated in religious observances, which maintained order and piety among them; and every Sunday they held a chapter, at which the *frères* had a right to attend and to take part in the deliberations.

The hospital, at its first institution, was divided into *aveugles* and *voyants;* the latter conducted the former.

There were at that time three hundred blind persons in the *Quinze-Vingts*, or fifteen score, as the name indicates, besides *voyants*. By the statutes set forth a short time after, it was decided that there should be only one hundred and forty *frères aveugles*, sixty *frères voyants*,

to lead them about and direct the household affairs, and ninety-eight women *aveugles* and *voyantes,* which, with the master and porter, completed the number of three hundred. These were to be natives of France, or persons naturalized. The grand almoner granted admissions. The *frères* and *sœurs* might contract marriages, but on condition that it should be between an *aveugle* and a *voyant.* Two blind persons, or two who could see, were forbidden to marry. The master and the porter alone were exempt from this law. To contract a marriage, it was necessary to ask permission of the chapter, who had power to refuse it. If a brother wished to marry a person out of the hospital, it was requisite to obtain the grand almoner's consent. If any married without permission they were dismissed.

Whatever related to the succession of those who left heirs, was arranged with much wisdom and equity. As to the members of the congregation who were not married, their inheritance belonged to the hospital, and this casual advantage served in part to defray the charges of the house, which were considerable, bread and money being regularly distributed to the community. Besides these distributions, the oldest enjoyed the houses of the cloister rent-free, with power to let them; — others went to collect alms in the churches, in virtue of permission granted by an edict of Louis XIV., in the year 1656.

In the church of this hospital was a fraternity under the title of *la Sainte Vierge, Saint Sébastien,* and *Saint Roch,* which had been instituted two hundred years, when, in 1720, Louis XV. solemnly declared himself its head and protector. After his example, the queen, the princes, the nobles, and every person of consideration in the court and city, became members of this fraternity.

The Quinze-Vingts occupied their original habitation till 1779, when cardinal de Rohan, grand almoner of France, removed them to the *Hôtel des Mousquetaires Noirs*, rue de Charenton, faubourg Saint Antoine. A new system of administration was then established; the number of paupers admitted was augmented to eight hundred, their allowance was increased from thirteen sous six deniers a day, to twenty and twenty-six sous; and the children issuing from their marriages were boarded, and received two sous a day till they were sixteen years of age, when they were taught some trade, and remained in the hospital till they could provide for their own support.

By a decree of the *Parlement*, dated March 14, 1783, part of this hospital was devoted to the reception of the poor of Paris, and twenty paupers of the provinces, who were afflicted with diseases of the eye. These were to be gratuitously treated, lodged, boarded, and clothed.

At the revolution this institution took the title of *Hospice des Aveugles*, and was superintended by a gratuitous and honorary council of five persons; but the revenue was in great part confiscated.

In 1814, his majesty Louis XVIII. restored to the hospital the revenue which it previously possessed.

This institution is now under the government of the grand almoner of France. The number of inmates is three hundred of the first class, who are boarded and clothed, besides an allowance of six sous a day and firing; and one hundred and twenty of the second class, who receive no money, but are merely supported till they become members of the first class. Inhabitants of the provinces, as well as of the capital, are admissible, and all have to prove that they are in indigence and entirely blind.

In the year IX. (1801), the *Institution des Jeunes*

Aveugles was annexed to the Quinze-Vingts, but was afterwards transferred to the rue Saint Victor.

Upon the site of the original hospital in the rue Saint Honoré, the rue de Chartres and the rue de Valois were opened in 1784.

Institution Royale des Sourds et Muets, rue du faubourg Saint Jacques.—For this institution France is indebted to the celebrated abbé de l'Épée, who, without patronage, and with a fortune not exceeding five hundred pounds a year, undertook to maintain and bring up at his own expense more than forty deaf and dumb pupils, whom he succeeded in instructing to read and write, to comprehend all the difficulties of grammar, and to reduce the most abstract metaphysical ideas to writing.

The abbé de l'Epée was scarcely known in Paris till 1777, when the emperor Joseph II., being in the French capital, visited the Deaf and Dumb School. The ingenious means employed excited the admiration of the emperor, who expressed to the queen of France his surprise that the school should not have received encouragement from the government. The queen visited the school, and in November of the following year, a decree was issued which authorized its establishment in the buildings of a convent of Celestins which had been suppressed. The decree was not carried into execution till March, 1785, at which period an annuity of 3,400 livres was granted to the institution.

The abbé de l'Epée dying in 1790, was succeeded by the abbé Sicard, his pupil, whom M. de Cicé, archbishop of Bordeaux, had recommended to him in 1785, to be taught his method. The abbé Sicard carried the system of instruction to perfection.

During the revolution this institution was transferred to the buildings of the Séminaire de Saint Magloire, rue du

faubourg Saint Jacques.* The abbé Sicard died on the 10th of May, 1822, and was succeeded by the abbé Salvan.

The minister of the interior is visitor of this institution, which is superintended by an honorary council of seven members.

The number of gratuitous pupils is fixed at ninety. The number of boarders is unlimited. The terms are 900 francs a year for boys and 800 francs for girls. They are not admitted under twelve nor above sixteen years of age, and remain in the institution five years.

The public are admitted twice a month, by gratuitous tickets, to witness an examination of the pupils.

Institution Royale des Jeunes Aveugles, rue Saint Victor. —This institution originated in the benevolent exertions of M. Hauy, who offered himself, in 1784, to the *Société Philanthropique*, to instruct gratuitously the blind children under their care. His method was not new, but he was the first who put it in practice in Paris, and carried it to perfection.

Shortly after its establishment, the Blind School was separated from the Philanthropic Society, and on the 19th of February, 1785, the Académie Royale de Musique gave a concert for its benefit. In the year following the school was established in the palace of the Tuileries.

These children were taught reading, writing, arithmetic, music, geography, and the art of printing. In December, 1786, they underwent an examination before Louis XVI. at Versailles.

In a public examination which took place in July, 1814, the blind boys composed for the press phrases that were dictated to them; explained several passages of Virgil,

* See Vol. I., p. 187.

and solved algebraic problems. For the first time a deaf and dumb child was seen to hold a conversation with one that was blind. A phrase composed by the deaf and dumb was recited aloud by the blind; and the blind in his turn, dictated by signs to the deaf and dumb a phrase which the latter wrote.

The blind school remained a private establishment till 1791, when Louis XVI. created it a royal institution. In 1790, this school occupied a house in the rue Notre-Dame-des-Victoires; in the year 1801, it was united to the hospital des Quinze-Vingts; and lastly, by an ordinance of February 8, 1815, it was separated from that hospital, and established in the rue Saint Victor, in the buildings of the ancient Collége des Bons Enfans.

This institution is superintended by a committee of five members, appointed by the minister of the interior. The number of gratuitous pupils is sixty boys and thirty girls, who are maintained at the public expense for eight years. Blind children are also admitted as boarders.

Maison d'Éducation de l'Ordre Royal de la Légion d'Honneur, rue Barbette.—This establishment, as well as a similar one in the Hôtel des Loges, in the forest of Saint Germain, are dependencies of the *Maison Royale de Saint Denis.*

This institution was founded on the 29th of March, 1809, by Napoléon, for the gratuitous education of the daughters of such members of the Legion of Honour as had limited pecuniary resources, or of those who had fallen in battle. The chief establishment was at Écouen, and had dependencies at Saint Denis, Paris, Saint Germain, and Barbeaux, near Fontainebleau. The count de Lacepède, grand chancellor of the Legion of Honour, was authorised to provide, out of the revenue of the Legion, for the maintenance of this institution; Bonaparte's sister-in-law, the queen of

Holland, was declared its patroness, and the celebrated madame Campan, chief femme-de-chambre of Marie Antoinette, was appointed superintendent at Écouen.

Upon the king's return to France in 1814, the regulations of this establishment were modified by a royal ordinance: the institution at Écouen was annexed to that at Saint Denis, and the several houses were placed under the direction of a community of nuns, called *Congrégation de la Mère de Dieu.* A subsequent ordinance abolished the institution at Barbeaux, and constituted the establishments at Paris and Saint Germain dependencies of the *Maison Royale de Saint Denis.*

These houses are under the controul of the grand chancellor of the Legion of Honour, who presents the pupils to the king for his nomination. Their chapels are subject to the jurisdiction of the grand almoner of France.

The royal house of Saint Denis is governed by a superintendent, who has under her orders seven dignitaries, ten ladies of the first class, and thirty-six ladies of the second class, besides noviciates, etc. The superintendent and dignitaries are appointed by the king, and the ladies of the first and second classes by the grand chancellor. The number of gratuitous pupils is fixed at four hundred, besides which, one hundred boarders are admitted. They are received from six to twelve years of age, and remain till they are eighteen. Besides reading, writing, arithmetic, grammar, history, geography, drawing, music, botany, and dancing, they are taught the various branches of domestic economy, such as cooking, washing, making bread, dress-making, etc.

All the ladies of this house wear decorations according to their rank.

The buildings occupied by this institution are those of the ancient abbey, which was suppressed in 1790.

The houses of Paris and Saint Germain, dependent upon that of Saint Denis, receive four hundred gratuitous pupils.

ESTABLISHMENTS CONNECTED WITH THE HOPITAUX AND HOSPICES.

Bureau Central d'Admission dans les Hôpitaux et Hospices, Parvis de Notre Dame.—This office is established in buildings erected for a foundling hospital.* Its object is to prevent imposition in obtaining admission into the hospitals. Urgent cases are admitted without delay, but other patients are obliged to obtain a ticket at the central bureau before they can enter. Here also tickets are given for the admission of paupers into the *hospices.*

Maison de Scipion, rue de la Barre.—Under the reign of Henry III., a rich Italian gentleman, named Scipion Sardini, built an hotel on this spot, which was purchased in 1622 to form an asylum for aged and infirm men. In 1636, it was given to the Hôpital de la Salpétrière for its slaughter-house, baking-office, etc.

It now forms a general bakehouse for all the hospitals of Paris, and sends out annually more than 7,000,000 lbs. of bread.

Pharmacie Centrale, quai de la Tournelle.—A general dispensary, first established in the Hôpital des Enfans Trouvés, Parvis Notre Dame, was transferred, in 1812, to the convent of the Dames Miramiones, where it still continues.

This establishment is divided into sections, one of which consists of warehouses for drugs, etc.; the other is a vast laboratory, in which medicines are prepared for the hospitals, charitable institutions, and prisons. Here also

* See p. 339.

are prepared for the whole kingdom, boxes of preservatives from contagion, and remedies for drowned or suffocated persons.

Établissement Central de Vaccination Gratuite, rue du Battoir. — This institution, formed in 1801 by the *préfet du département de la Seine*, is placed under the superintendence of the general council of hospitals, and directed by the central committee of vaccination.

The experiments on vaccination are performed in this establishment by a central committee, composed of fifteen members, charged by the government to correspond with the prefects, the committees of vaccination and the physicians of the departments, and to propagate this discovery through the kingdom, in order to exterminate the small-pox.

Vaccination is gratuitously performed in this establishment.

Bureau de la Direction des Nourrices, rue Sainte Apolline.—The object of this useful establishment is to afford to the inhabitants of Paris the means of obtaining wet-nurses in whom they may confide, and to secure to the nurses the payment of their wages.

A similar institution existed in Paris as early as the thirteenth century, under the title of *recommanderesses*, and gave its name to the street in which it was situated, now forming part of the rue de la Vannerie.

In 1785, a prize was decreed by Lenoir, the lieutenant of police, to the best nurse in this establishment. The prize consisted of a gold medal with the effigy of the queen, and on the reverse the legend : *A la bonne nourrice ;* and a silver cup, on which was engraved an account of the adjudication of the prize.

This bureau is under the direction of the general council of hospitals.

Amphithéatre d'Anatomie des Hôpitaux de Paris, near the Hôpital de la Pitié.—This establishment is destined for the instruction of young men who devote themselves to the exercise of the medical art.

Secours a Domicile.—In each of the twelve *arrondissemens* of Paris there is a *bureau* to afford relief to the poor, and gratuitous advice and medicines to the sick, at their own houses. Before, and during the revolution, these offices were called *bureaux de bienfaisance.* They are under the direction of the prefect of the department and the general council of hospitals.

Établissement en Faveur des Blessés Indigens, rue du Petit Musc.—This establishment, the object of which is to afford gratuitous advice, linen, and dressings to indigent persons who have received wounds, sprains, etc. was founded by the late M. Dumont Valdajou, a celebrated surgeon, for the support of which government allowed him, and continues to his successors, the sum of 2000 francs a year, taken from the funds of the *Secours à Domicile.*

Établissement de Filature, rue de la Chaussée, cul-de-sac des Hospitalières, near the Place Royale—This establishment is destined to procure work for poor women, who, on presenting a certificate from the *Bureau de Charité,* and on the recommendation of a responsible person, receive a quantity of hemp for spinning, for which, when done and returned, they are paid a certain sum.

Mont de Piété, rue des Blancs Manteaux.—This establishment, formed upon the plan of the *Montes Pietatis* of Italy, was founded in 1777, under the reign of Louis XVI., to prevent usury. Its object is to lend money upon effects at a moderate interest. The borrower receives two-thirds of the value of the objects which he

leaves in pledge, and upon articles of gold and silver he receives four-fifths, according to their weight.

The government of this establishment is vested in a president, who is always the prefect of the department; five administrators, one of whom is the prefect of police; and a secretary. In the rue des Petits Augustins there is a dependency of the Mont de Piété, besides which, there are twenty-four commissioners for receiving effects, who have offices situated in different parts of the capital.

The Hôtel du Mont de Piété is very spacious, of a severe style of architecture, and commodiously disposed. Great part of the building was erected between 1781 and 1786. In the latter year, the money lent upon effects amounted to about fifteen millions of livres; the number of watches in pledge were more than forty thousand, and all other articles were in the same proportion. The effects unredeemed, within the space of time allowed by law, are sold by public auction for the benefit of the hospitals.

BENEVOLENT SOCIETIES.

Société Philanthropique.—This association was founded in 1780, under the special protection of Louis XVI. for affording relief to suffering humanity. The funds are employed in distributing food to the indigent, by means of soup-houses; in gratuitous advice, and medicine for the sick; and in assisting various other charitable establishments. Every subscriber of thirty francs a year receives as many hundred soup-tickets and cards for the dispensaries, as he gives subscriptions of thirty francs. A committee of fifty members, of which a third is renewed every year, chosen by the subscribers, is charged with the administration of the funds and the distribution of relief, with the visiting of the infirm and indigent, and

the preparation and execution of all the undertakings of the society. The king has declared himself the head and protector of this society. The late duke of Berry was president, and took an active share in its proceedings.

Société pour l'Extinction de la Petite-Vérole en France.—This society, composed of distinguished medical men, was formed for the purpose of ascertaining and putting into operation the best means for the extinction of the small-pox. The minister of the interior is president, and the affairs of the society are conducted by a committee of fifteen members, called *Comité central de Vaccine*, who correspond with the vaccine committees and physicians of the departments, and render an account to the president every week, of the facts that occur relative to vaccination. The meetings of the committee are held at the *Établissement central de Vaccination Gratuite.**

Association pour le Soulagement et Délivrance des Prisonniers.—From 1597, down to the year 1790, a benevolent society, founded by Madame la présidente de Lamoignon, employed its funds in procuring the discharge of persons confined for debt; another society also existed, which afforded relief to the debtors and their families. These useful and beneficent institutions, which have lately been re-established, now form only one association, which, as formerly, is entirely supported by public contributions. The archbishop of Paris is president.

Société de Charité Maternelle.—The object of this society, established at Paris under the patronage of her royal highness the duchess of Angoulême, is to afford assistance to poor lying-in women in all parts of the kingdom.

* See p. 349.

ÉCOLE DES SAVOYARDS.—In Paris there are a great number of natives of Savoy, principally boys, who are occupied as porters, shoeblacks or chimney sweepers. They lodge in the faubourgs, where they are divided into *chambrées*, each of which consists of eight or ten individuals, subject to the authority of a chief or old Savoyard, who discharges the functions of housekeeper and guardian. Each has his place marked out in the capital, to which he repairs in the morning *pour servir le public;* and in the evening the gains of the day are deposited in a small box, called *tirelire*, which is never opened till it contains a sum sufficiently considerable to be usefully applied to the wants of the society.

In 1732, the abbé de Pontbriant having interrogated an aged Savoyard upon religious subjects, found him in a state of such profound ignorance, that he determined to form an institution for their instruction. He communicated his design to other ecclesiastics, who readily engaged to assist in its execution, and in a short time schools were established in several parts of Paris. In order that the institution might have its full effect, the ecclesiastics went from *chambrée* to *chambrée*, to announce to the Savoyards that gratuitous instruction was provided for them. The chiefs of the *chambrées* received the intelligence with gratitude, and promised to send the children at the periods fixed. The regular attendance of the Savoyards encouraged the founders of the institution, and as the schools increased in number, subscriptions were easily obtained for their support. In 1734, it was resolved that the four most assiduous scholars of each school should be clothed as a reward, and it was afterwards determined that other prizes should be added. On the 14th of April, 1735, there was a general distribution of prizes, when sixteen children received new clothes, and nearly one hundred

and fifty obtained prizes of greater or less value. The success of the schools was afterwards so great, that, in addition to religious instruction, the Savoyards were taught to read and write.

Shortly after the establishment of this institution, its benefits were extended to poor children from the provinces of France.

PRISONS.

The prisons of France were formerly considered merely as places of detention for persons accused of offences and crimes (*custodia reorum*), and not as a mode of punishment.* Punishment was either capital or corporal; the former consisted in death or the galleys for life; the latter in branding, banishment, the galleys for a term, or temporary confinement in an hospital or house of correction. According to this principle, the administration of prisons would have been of little importance, if the delay of trials, the numerous appeals for the revision of judgments, arrests for debt, and, above all, arbitrary detention by *lettres de cachet*, had not too frequently rendered prisons the eternal abode of misfortune and persecution.†

These circumstances combined ought at least to have been alleviated by a system of detention calculated to have tempered their rigour; confinement ought to have been regarded merely as a temporary separation from the social body, whose rights had been or were liable to be violated; but it was otherwise, and the prisons of France were ever a terrible punishment.

* *Carcer enim ad continendos homines, non ad puniendos.* Bouteiller, *Somme rurale*. Muyans de Varanche, page 428.

† The single affair of Jansenius is said to have caused the imprisonment of sixty thousand persons; and cardinal Fleury acknowledged, that during his ministry he signed about forty thousand *lettres de cachet*.

Under the princes of the first and second races the prisons consisted of subterranean dungeons destitute of air, light, and fire, where the bed and the bolster were of stone, and where the prisoners were at the mercy of inexorable gaolers. In these dismal cells, in these *vade in pace*, the appalling name of which announces their destination, the unhappy inhabitants were deprived of life without enjoying the repose of death.*

The first amelioration of criminal legislation in France was by an ordinance, of the year 1670, for the reform of divers abuses. Secret trials were abolished; the accused were confronted with their accusers; judgments were revised more promptly by the upper courts; warrants for apprehension were subjected to formalities which rendered their execution less sudden and less arbitrary; the prisons of Paris were placed under the superintendence of magistrates who were bound to visit them weekly, and the houses of correction were annexed to the general hospital (la Salpétrière).

In 1675, Louis XIV. reduced the number of the prisons of Paris, retaining only the *Conciergerie*, the *Grand Châtelet*, the *Petit Châtelet*, the *For l'Évêque*, the prisons of *Saint Éloi*, *Saint Martin*, and *Saint-Germain-des-Prés*, the *Officialité*, and the *Villeneuve-sur-Gravois*.

Notwithstanding these salutary arrangements, the prison system experienced but little improvement. At the accession of Louis XVI. to the throne, the prisons of Paris consisted of the *Conciergerie*, the *Grand Châtelet*, the *Petit Châtelet*, the *For l'Évêque*, the *Abbaye*, the *Salpétrière*, and *Bicêtre*, all of which were in a very bad state; labour was interdicted, and the prisoners were without classification. Upon the entrance of M. de Males-

* *Jam vita exempta, nondum tamen morte acquiescebant.* — Tacitus.

herbes into the administration, he ordered the lunatics, and those confined for political offences, to be separated from the criminals. The striking picture of abuses drawn by his pen attracted the attention of his successors, and upon M. Necker's coming into office, the amelioration of prisons was one of the first objects of his attention. In pursuance of an ordinance dated August 30, 1780, the Petit Châtelet and the For l'Évêque were demolished; considerable repairs were made to the Conciergerie and the Grand Châtelet; the Hôtel de la Force was converted into a house of detention, and a magistrate was appointed to visit and superintend the prisons. The amelioration begun was making considerable progress, when it was arrested by the revolution, at which period important changes took place in the criminal jurisprudence, the penal code, and the prison system. A report made to the Constituent Assembly in 1790, and another made to the Medical Society in 1791, shew that the prisons at that time were little adapted to their destination, some of them being formed in the gothic towers of ruined chateaus, and others in badly ventilated and inconvenient hospitals.

The Constituent Assembly determined to reform the prison system, but more urgent affairs employing the whole of their time, the execution of the project was left to the succeeding legislative body. On the 29th of September, 1791, a law was passed, which established houses *d'arrêt*, of justice, and of detention. All other prisons were prohibited, and mildness towards the prisoners was enjoined.

The execution of this measure was scarcely begun, when the system of terror and arbitrary imprisonment filled the prisons with those who ought to have been for ever strangers to them. The innocent and the guilty, the virtuous and the criminal, were confounded together in the same recep-

tacle; and youth, beauty, courage, and talent were delivered up to torture, too barbarous even for beings brutalized by corruption and wretchedness. The 9th Thermidor put an end to that dreadful state of things; but the victims of suspicion and persecution, having escaped from the horrors of the dungeon, lifted up their voice against the administration of the prisons, and public opinion united with them in demanding a change of the system. The National Convention, by a decree of the 28th Vendémiaire, an III. (October 18, 1794), ordained a report to be drawn up upon the state of the prisons. In the following year they occupied themselves with the classification of prisoners, and the formation of the criminal and penal code. This code fixed with greater precision the competency of the different tribunals, and appointed separate prisons for the divers classes of offenders.

The changes effected in the criminal legislation since the revolution, have necessarily produced a sensible effect in the prison regulations. Most of the violations of the law, which formerly were regarded as crimes and punished with death, are now considered merely as misdemeanours. *Lettres de cachet* no longer exist, and trial generally takes place soon after apprehension.

The violations of the laws may now be divided into three classes, viz. 1. Crimes which incur the forfeiture of life or severe corporal punishment. 2. Misdemeanours. 3. Breaches of municipal or departmental regulations. The prisons existing in Paris are eleven in number, including three military prisons. Before we enter upon a description of these, we shall notice some that have been demolished.

PRISON DU LOUVRE.

The Louvre, which was at once a fortress, a royal resi-

dence, and a prison, contained subterranean dungeons in which state prisoners were confined. Shortly after the construction of the great tower, by Philip Augustus, it became the prison of Ferdinand, count of Flanders, and several other lords. Guy and Louis, counts of Flanders, John, duke of Brittany, Charles II., king of Navarre, the duke d'Alençon, etc. were afterwards confined here. This palace ceased to be a prison under Francis I., when the great tower was demolished.

LA BASTILLE.

Germain Brice, in speaking of this structure, says that it was originally one of the principal gates of the city; it rather appears, however, to have been a fortress to defend the approach to the gate, as, at the period of its erection, the city walls did not extend so far as the Bastile.

Historians differ upon the period when this fortress was erected, but they generally agree that when Charles V. was at war with the English, finding it necessary to fortify the capital and to extend the city walls, he rebuilt the Bastile. Hugues Aubriot, *prevôt* of Paris, laid the first stone, April 22, 1369, and the works were finished in 1383.

The form of the Bastile was a parallelogram two hundred and four feet in length by one hundred and eight in breadth, to which two towers next the faubourg formed a projecting body. These towers appeared to have originally served for an entrance to the fortress, as the gothic arch of a door which had been walled up, the grooves of the beams of the drawbridge, and some statues of saints over the arch, were visible at the period of its demolition.

The Bastile was composed of eight large round towers,

connected by massive piles of building, all of stone. The towers were called :—

Towards the city.	*Towards the faubourg.*
1. La tour du Puits.	1. La tour du Coin.
2. La tour de la Liberté.	2. La tour de la Chapelle.
3. La tour de la Bertandière.	3. La tour du Trésor.
4. La tour de la Bassinière.	4. La tour de la Comté.

The towers were forty-eight feet in diameter, and their walls, as well as those of the buildings which connected them, were ten feet in thickness. The height of the structure from the pavement of the court was sixty-three feet.

It was surrounded by a moat thirty-six feet in depth, and varying in breadth from sixty to ninety feet. This moat was bounded by a wall, against which, in some places, houses had been built. In the interior there was a raised way five feet broad, which was called *chemin des rondes.*

It was in one of the towers of this fortress that Louis XI., in 1475, caused the celebrated wooden cage to be constructed for Guillaume de Harancourt, bishop of Verdun. It was extremely substantial, being composed of thick planks fastened together by iron bars, and so heavy, that it was necessary to build a new arch for it to rest upon. Nineteen carpenters were employed twenty days in its construction.

In this cage, or one similar to it, Anne Dubourg, councillor of the *Parlement,* condemned to be burnt for heresy, was shut up in 1559.

The Bastile contained also dark and humid dungeons, *basse-fosses,* and *oubliettes,* where the prisoners were left to die of hunger. At the time of its demolition, there appeared sufficient proof of the atrocious cruelty committed within its walls. Four human skeletons in chains

were discovered, and transported to the cemetery of the parish of Saint Paul.*

In 1553, the fortifications were augmented by the construction of a curtain flanked with bastions and surrounded by a wide flat-bottomed ditch. For the expense of the new works, the proprietors of houses in Paris were taxed from four livres to twenty-four, according to their value.

In 1634, the Bastile underwent considerable repairs, and the detached buildings were enlarged, but the spacious court, which extended the whole length of the building, still remained entire. Under Louis XV., in 1761, a building was erected for the officers, which divided the court into two parts, one of which was called *la Cour du Puits*, and the other *la grande Cour*.

This fortress, destined at first for the defence of the capital, became afterwards a state prison, and upon some occasions a place of deposit for the king's treasure. In the memoirs of the reign of Henry IV. it is related, that, at the death of that monarch, a sum of thirty-six millions was found at the Bastile.

The entrance to the Bastile was by a gate which opened at the extremity of the rue Saint Antoine; on the right were barracks; on the left of a small area was a gate leading into the governor's court, on the right of which stood the government house; at the bottom was a terrace which commanded the city ditches, and on the left were the moat of the Bastile and a double draw-bridge leading into the interior. From this bridge a dark gothic arched passage led into the great court.

At the period of the revolution, the Bastile was commanded by a governor and three general officers, who had under them two captains and eighty-two invalids.

The capture of the Bastile on the 14th of July, 1789,

* See Vol. I., p. 175.

is one of the most remarkable events that signalized the French revolution. At that period the ramparts were mounted with fifteen pieces of cannon, and in the court opposite the entrance were three pieces charged with case-shot. The apprehension that an attack would be made upon this fortress, led to extraordinary measures of precaution; stones were piled up upon the bastions and ramparts, and on the 12th of July, twenty thousand pounds weight of gunpowder were introduced; the invalids were all at their post, but the assault against which they had to defend themselves was that of the whole population of Paris. On the evening of the 13th, the plan of attack was formed, but the fury of the populace superseded all plans. At an early hour on the morning of the 14th, cries of *à la Bastille, à la Bastille*, resounded through Paris, and groups of the populace began to form in the vicinity of the fortress. The governor, M. de Launay, presented himself, and braving the fury of the multitude, ordered the cannon to be directed upon the capital. M. Thuriot de la Rosière besought the governor to remove the cannon, which tended only to increase the rage of the people. This was done, and M. de la Rosière was hailed with acclamations. Shortly afterwards, a deputation from the commune of Paris, with the abbé Fauchet at its head, demanded a conference with the governor, who ordered the draw-bridge to be lowered for their admission; but they had scarcely entered the first court, when they were precipitately followed by the multitude, demanding arms and ammunition. On seeing this, the governor ordered the bridge to be raised and a discharge of musketry to be directed upon the intruders. The shrieks of the wounded and dying redoubled the rage of the assailants, who shouted "Assassination! Treason!" Two of them immediately mounted a guard-house, from whence they

leaped beyond the draw-bridge, and with an axe broke its chains, and lowered it, under a brisk fire from the fortress. The populace immediately rushed into the court, but were driven back by a discharge of musketry. The attack soon recommenced with redoubled violence, and the arrival of a detachment of grenadiers, and a troop of citizens with cannon, gave fresh energy to the besiegers. Waggon-loads of straw were set on fire below the ramparts, the smoke of which concealed from the besieged the manœuvres of the assailants, some of whom pushed the attack upon the entrance, whilst others fired from the roofs of the adjacent houses upon those who manned the ramparts.

During this attack a body of the populace forced the arsenal, and brought ammunition of every kind to the besiegers. Having made themselves masters of the first bridge by this impetuous attack, the assailants dragged three pieces of cannon before the second bridge.

The governor, seized with terror, determined to blow up the fortress, but the match was wrested from his hand by one of the invalids. He then intreated a barrel of gunpowder for his own destruction, which was denied him. At length a white flag was hoisted on the battlements, and the garrison offered to capitulate. After some hesitation, the capitulation was accepted. The bridges were then lowered, and the soldiers and populace rushed into the inner part of the fortress. The invalids laid down their arms, and the populace seized the governor, to conduct him to the Hôtel de Ville; but before he arrived there, his head was severed from his body, and carried upon a pike in triumph.

Many of the populace who now thronged the ramparts and battlements were killed by the fire of the assailants, who were ignorant of the capitulation. At length a grenadier

waved his cap from the parapet, and the firing ceased. The prisons and dungeons were then broken open, and the prisoners set at liberty. The fetters, iron corslets, armour, keys of the dungeons, and instruments of torture, were taken by the populace, and borne as trophies to the Hôtel de Ville.

The Bastile was demolished in May and June, 1790, in pursuance of a decree of the National Assembly; part of the materials were employed in the construction of the Pont Louis XVI. Its site now forms the Place de la Bastille, and the moat is converted into a basin for vessels passing through the new canal.

In the centre of the Place de la Bastille, the construction of a fountain was begun by order of Bonaparte, the preparatory works of which have been continued since the restoration, but it is not certain whether the original plan will be adhered to. According to the design presented to Bonaparte, by Denon, a semicircular arch over the canal Saint Martin was to bear a bronze elephant more than seventy-two feet high, including the tower or throne supported by the animal. The water was to issue from the trunk of this colossal figure; each of whose legs was to measure six feet in diameter, and in one of them was to be a winding staircase leading to the tower. A model of this stupendous animal is still shown near the spot.

PRISON DU GRAND CHATELET.

This prison was connected with the tribunal of the Grand Châtelet, and formed part of the building in which the sittings of that court were held.* It was divided, according to Sauval, into eight parts or separate prisons,

* See p. 96.

under the following names:—*le Berceau, le Paradis, la Griêche, la Gourdaine, le Puits, les Chaînes, la Boucherie,* and *les Oubliettes.*

In an ordinance issued in May, 1425, by Henry VI., king of England and France, the prisons of the Châtelet are said to have been sixteen. Ten of them were less horrible than the rest, because the prisoners paid two *deniers per diem,* besides four *deniers* for each of the beds. Their names were: *les Chaînes, Beauvoir, la Motte, la Salle, les Boucheries, Beaumont, la Griêche, Beauvais, Barbarie,* and *Gloriette.*

In *la Fosse, le Puits, la Gourdaine, le Berçeuil* or Cradle, *les Oubliettes,* and *Entre-deux-Huis* (doors), the prisoners paid only one *denier per diem.*

The gaol-fees to be paid on the entrance and departure of prisoners were regulated by an ordinance, according to their rank, as follows:—

	liv.	sols.	den.
A count, or countess.	10	0	0
A knight banneret, or his lady.	0	20	0
A knight, or a lady.	0	5	0
An esquire, or noble *demoiselle.*	0	0	12
A Lombard, male or female.	0	0	12
A Jew, or Jewess.	0	11	0
All other persons.	0	0	8

In the accompts of the *prevôté* of Paris, there is this article:—"Brass pulley for the use of the prison de la Fosse at the Châtelet." It appears that the prisoners were lowered into the dungeon named *la Fosse,* by an opening contrived in the vault, in the same manner as a bucket descends into a well.

Perhaps this *fosse* was the same that was called *Chaussée d'Hypocras,* where the prisoners' feet were in water, and they could neither stand upright nor lie down. Its form must have been that of an inverted cone. In general,

the prisoners confined here died after a fortnight's detention.

Another dungeon, filled with ordure and reptiles, was called *Fin d'aise.* In short, most of the names of these prisons, and especially *les Oubliettes,* present a dreadful idea of them to the mind. This prison was demolished in 1802, with the other buildings of the Châtelet.

PRISON DU PETIT CHATELET.

This prison formed part of a building at the southern extremity of the Petit Pont,* and, like that of the Grand Châtelet, was divided into several parts, or separate prisons. By letters-patent of December 24, 1398, Charles VI. ordained that these prisons should be annexed to those of the Grand Châtelet, which were too full. The prisons of the Petit Châtelet, which had never been used, were examined, and found sufficiently secure and airy, except three dungeons or *chartres basses,* where the prisoners could not survive long, for want of air.

PRISON DE NESLE.

In the Hôtel de Nesle,† upon the left bank of the Seine, was a prison in which Hugues de Coucy was confined, in 1343. He was afterwards condemned to death and executed.

PRISON DU PREVOT DES MARCHANDS.

This prison, situate in the rue de l'Écorcherie,§ was

* See p. 101. † See p. 235.

§ Now rue de la Tannerie.

very small, being only eleven feet in length, by four in breadth.

In the manuscript registers of the *Tournelle Criminelle*, it is related that Marguerite de Soras, dame d'Ermenonville, and Philippe de Villiers, her husband, caused Bertrand Villet to be sent to prison for having taken two or three rabbits upon their warren. The prison was so small and unwholesome, and the prisoner so cruelly treated, that he lost the use of both his feet.

PRISONS DE L'ÉVÊQUE DE PARIS.

The bishop of Paris, being a temporal as well as a spiritual lord, had two prisons; the one was that of the For l'Évêque, his temporal court, situated in the rue des Prêtres-Saint-Germain-l'Auxerrois,* and the other, that of the ecclesiastical court, in the episcopal palace. The former was kept up until 1674, the period when the temporal jurisdiction was united to the Châtelet: the second subsisted as long as the episcopal tribunal.

The prison of the For l'Évêque had dungeons and *oubliettes*. Upon the insurrection of the *Maillotins*, in 1382, the insurgents proceeded to the For l'Évêque, and set at liberty Hugues Aubriot, who was condemned to imprisonment in the *oubliettes* for heresy.

The prison of the episcopal court had also *oubliettes*. Letters of the year 1374, cited by Dom Carpentier, in his Glossary, state that several prisoners escaped from the *oubliettes* of the episcopal prison. From another passage of the same Glossary, we find that several prisoners were confined in the *oubliettes* of the prison of the bishop of Bayeux, and died in them.

* See Vol. I., p. 78.

PRISON DU CHAPITRE DE NOTRE DAME.

The jurisdiction of the chapter of Notre Dame extended over their cloister and into the rue d'Arras, near the rue Saint Victor. The officers of their court were a bailiff, a lieutenant, a procureur-fiscal, etc. The precise situation of their prison is unknown; it appears, however, to have been in the *cité*, not far from the cathedral.

In the year 1252, the chapter levied a heavy contribution upon several villages belonging to them in the environs of Paris. The inhabitants of Châtenay refusing to raise the contribution, the canons caused them to be apprehended and committed to their prison, which was very small.

Queen Blanche, mother of Saint Louis, being informed that these prisoners were destitute of both food and air, begged the chapter to set them at liberty, and offered to give bail for them. The canons replied that no person had a right to interfere with their subjects or their privileges, and that they could put them to death if they thought proper; moreover, in order to shew their defiance of the queen, they apprehended the wives and children of the prisoners, and committed them to the same prison.

Exhausted by hunger, thirst, and want of air, some of the prisoners fell victims daily; when the queen, exasperated at the conduct of the canons, went to the prison with some servants, whom she commanded to break open the door. The servants refused, not daring to attack the rights of the church. The queen, determined to accomplish her design, began beating the door, which being once struck, the charm was dissolved, and the servants, following the example of their royal mistress, forced it open. A multitude of men, women, and children, pallid and tottering, through weakness, immediately came forth,

and dreading to be subjected to fresh punishment, implored protection of the queen, who succeeded in delivering them from their state of bondage to the chapter.

PRISON DE SAINT-MARTIN-DES-CHAMPS.

In speaking of the celebrated priory of Saint-Martin-des-Champs,* it was stated that, previous to 1674, the *religieux* administered justice over the parishes of Saint-Nicholas-des-Champs, and Saint Laurent. They also had a prison where their sentences were carried into execution.

Sauval states, that, besides the ordinary prison, called *le Géole*, there was another within the bounds of the priory, in a tower called *la Tour de Ver Bois*, "where," says he, "the *religieux* formerly sent the monks convicted of crimes; it was a subterranean dungeon, in which, with a little bread and water, they were left to perish in the most miserable manner."

PRISON DU TEMPLE.

The jurisdiction of the military monks, called Knights Hospitalers of Saint John of Jerusalem,* extended over great part of the quarter called *le Marais*, and into the rue du faubourg du Temple. They had a Bailiff and other officers, and a prison. It was in this prison that convicts condemned to the galleys were formerly chained together.

PRISON DU TRÉSORIER DE LA SAINTE CHAPELLE.

This prison is mentioned in the accompts of the *prevôté* of Paris, of the year 1471.

* See Vol. I., p. 238. † See *Palais du Temple*, p. 117.

PRISON DE SAINT ÉLOI.

This prison, situate in an ancient building called *Grange-Saint-Éloi*, near the church of Saint Paul, figured at the time of the massacres of June 12, 1418. It continued a prison till the reign of Napoleon, by whose decree it was suppressed.

PRISON DE SAINTE GENEVIÈVE.

The *religieux* of the abbey of Sainte Geneviève had an extensive jurisdiction,* and their prison is frequently mentioned, but no details respecting it are known.

PRISON DE SAINT VICTOR.

The abbey of Saint Victor † had a jurisdiction and a prison. The tower of *Alexandre*, against which the fountain of that name is built, at the corner of the rue Saint Victor and the rue de Seine, was specially devoted to the *religieux* of this house. Sauval says, that the tower took its name from the prenomen of Alexander, borne by a fanatical monk of Saint Victor, who was for many years confined in it.

PRISON DE SAINT MAGLOIRE.

The jurisdiction of the abbot of Saint Magloire extended over the parish of Saint Leu and Saint Gilles, and his prison was very celebrated. Upon the plague breaking out at the Conciergerie, in 1548, some of the prisoners were removed hither.

PRISON DE SAINT BENOIT.

In the cloister of Saint Benoît was a prison, which is mentioned in the accompts of the *prevôté* of Paris.

* See Vol. I., p. 200.

† See Vol. I., p. 228.

PRISON DE TIRON.

The abbot of Tiron had a spacious house which gave its name to a street leading from the rue Saint Antoine to the rue du Roi de Sicile. In this house was a prison, which figured in the massacres of June 12, 1418.

PRISON DE L'ABBESSE DE MONTMARTRE.

The nuns of Montmartre had a tribunal and a prison in the rue de la Heaumerie. In a dark dungeon was a chain, with which, according to tradition, Saint Denis had been bound.

To the ecclesiastical prisons already mentioned, may be added those of the abbey of Saint Antoine, of the priory of Saint-Denis-de-la-Chartre, of the chapter of Saint Marcel, and of the chapter of Saint Merri. Under Charles IX. the number of ecclesiastical prisons recognized by the law, was twenty-five, besides which several others were tolerated. Every monastery, and even every convent of the mendicant orders, had its prison.

As we have before stated, the prisons actually existing in Paris are eleven in number. These we shall now describe.

DÉPOT DE LA PRÉFECTURE DE POLICE.

This is a place of temporary detention, where those arrested by the police officers are confined till their examination takes place, and it is decided whether they shall be detained or set at liberty.

This prison is divided into two parts; the first, called the *Salle de Saint Martin*, consists of commodious cham-

bers, and is devoted to those who are able to pay for an allowance of provisions, and accommodation superior to that which the common prison affords. The other part consists of a building three storeys high. Each storey is composed of a long, narrow, and dark room, several small rooms, and some cells.

LA CONCIERGERIE.

The Conciergerie, which forms part of the buildings of the Palais de Justice, was the prison of the ancient *Palais* when it was used as a royal residence. Its name is derived from the *concierge* (keeper), who was the chief of a jurisdiction called *Bailliage du Palais,* had the title of *bailli,* and enjoyed several privileges.

The buildings which form this prison still retain the hideous character of feudal times. The *préau* presents a kind of area or court, one hundred and eighty feet in length by sixty in breadth, round which is a gallery leading to the cells, and communicating by stairs to the upper storeys. It was partly constructed in the thirteenth century, and partly rebuilt in modern times, and is ten or twelve feet below the level of the adjacent streets; it serves as a *promenade* for the prisoners. The dungeons, which have not been used for the last thirty years, are twenty-three feet in length by eleven and a half in height.

The *Tour de Montgomery,* in which the seigneur de Montgomery was imprisoned, and afterwards the historian Philippe de Comines, Ravaillac, and Damien, was demolished in 1778, when the Palais de Justice was rebuilt.

The earliest notice that we have of the Conciergerie is in the year 1391, when some inhabitants of Nevers and Nivernais were imprisoned in it, for having attempted to

shake off the feudal tyranny of the bishop and chapter of Nevers.

On the 12th of June, 1418, during the tumults occasioned by the factions of the Bourguignons and the Armagnacs, a dreadful massacre took place at the Conciergerie, as well as in several other prisons of Paris. Lambert, an agent of the duke de Bourgogne, placed himself at the head of a mob composed of the Bourguignons and the populace, and excited them to follow him to the prisons. Upon reaching the Conciergerie, the doors were broken open, and the air was rent with cries of, *Tuez, tuez ces chiens, ces traîtres Arminaz!* The prisoners, among whom were the count d'Armagnac, constable of France; the chancellor de Marle, the bishop of Coutance, and several other persons detained for causes quite foreign to public affairs, were cruelly murdered, and their bodies exposed to the greatest indignities.

Whilst the Conciergerie was under the superintendence of the *bailli du Palais*, contagious diseases, occasioned by bad food and the filthiness of the prison, frequently prevailed. The plague breaking out in August, 1548, the sick were removed to the Hôtel Dieu. Those not yet affected, who occupied the *préau*, or were detained for civil causes only, were placed in the houses of the keepers, serjeants, or commissaries of the Châtelet; others were sent to the prisons of the For l'Évêque, Saint Magloire, Saint-Martin-des-Champs, Saint-Germain-des-Prés, Sainte Geneviève, etc. At length, by order of the *Parlement*, the *préau*, the dungeons, and other parts of the prison were thoroughly cleaned.

Upon a report of two councillors, in 1543, beds for the sick were first placed in the chamber called *l'Infirmerie*.

It appears, that in the sixteenth century the prisoners

were ill-treated; as we find, in the registers of the *Parlement*, frequent injunctions to the gaolers "to treat the prisoners very mildly and humanely, to deliver to them straw and water, provide them with churchmen," etc.

On the 2d and 3d of September, 1792, two hundred and thirty-nine persons were murdered in this prison.

The Conciergerie will ever be memorable for the confinement of the unfortunate queen Marie Antoinette, who was imprisoned here during two months and a half, and only left it for the scaffold.

The room which she occupied was afterwards diminished to half its size, and is now transformed into an expiatory chapel, the entrance to which is through the preceding room. The prisoner's chapel is so disposed that behind its altar appears that of the queen's prison, which produces a mournful and impressive effect.

The latter altar bears the following inscription, said to have been composed by his majesty Louis XVIII.:—

D. O. M.
Hoc in loco
Maria-Antonia-Josepha-Joanna Austriaca
Ludovici XVI. vidua,
Conjuge trucidato,
Liberis ereptis,
In carcerem conjecta
Per dies LXXVI ærumnis luctu et squalore adfecta,
sed
Propriâ virtute inixa,
Ut in solio, ita et in vinculis
Majorem fortunâ se præbuit.
A scelestissimis denique hominibus
Capite damnata,
Morte jam imminente,
Æternum pietatis, fortitudinis, omniumque virtutum
Monumentum hic scripsit,
Die XVI Octobris MDCCXCIII.
Restituto tandem regno,
Carcer in sacrarium conversus.

Dicatus est
A.D. MDCCCXVI Ludovici XVIII, regnantis anno XXII,
Comite de Cazes à securitate publicâ Regis ministro,
Præfecto ædilibusque curantibus.
Quisquis hic ades,
Adora, admirare, precare.

Opposite the window stood the queen's bed, separated from the door by a large screen, which, after much importunity, she obtained as her only shelter against intruders In this spot is now placed a picture, by Simon, representing her majesty leaning on the bed, and addressing her prayers to heaven. To the right of this picture is another, by Pajou, exhibiting the scene of distress when the queen was separated from her family, till then imprisoned with her in the Temple.

To the left is a beautiful picture, by Drolling, representing a scene in the middle of the night, when the present curate of Saint-Germain-l'Auxerrois, M. Mangin, two nights before the queen's execution, introduced himself into her cell, disguised as a gendarme, to perform with her the last communion; Mademoiselle Fauché, her attendant, is with her; and the two gendarmes on duty are represented as joining in this awful ceremony.

The buildings of the Conciergerie are in good repair, and their distribution as commodious as the confined situation will admit. The entrance is on the right of the grand flight of steps leading to the Palais de Justice. A sombre vestibule communicates with the *greffe*, the female prison, and rooms for close confinement, in one of which was imprisoned the marquis de Lavalette, the circumstances of whose escape are well known. At the extremity is a long dark gallery communicating with the *parloir*, where the prisoners converse with their friends through iron rails. Those persons who are able to *prendre la pistole*, are allowed a room with a comfortable bed.

This prison is principally used for those persons who are about to take their trial, for which purpose they are transferred here from the other prisons. Capital convicts also are brought here on the night preceding their execution. The system of management is good, and the prison is in general clean.

LA GRANDE FORCE.

The buildings which form the prison de la Grande Force were originally an hotel belonging to the duke de la Force. Upon the site of this hotel there existed a palace built by Charles, brother of Saint Louis, who was crowned king of Naples and Sicily, in 1266. At his death it descended to his son, Charles-le-Boiteux, who resided in it till 1292, when he gave it to Charles de Valois et d'Alençon, son of Philippe-le-Hardi. The counts d'Alençon continued to occupy it till 1390, when Charles VI. purchased it on account of its contiguity to the Culture-Sainte-Catherine, where tournaments were frequently held.

This hotel afterwards belonged to the kings of Navarre and the counts de Tancarville. Cardinal de Meudon bought it in 1559, and commenced its reconstruction, which was finished by cardinal de Birague, chancellor of France, at whose death, in 1583, it was sold to the marshal de Roquelaure, and afterwards to François d'Orléans-Longueville, count de Saint Paul, who called it Hôtel de Saint Paul. It was afterwards bought by the minister De Chavigny, upon the marriage of whose grand-daughter with the duke de la Force, it became the property of the latter, and took his name.

Towards the end of the reign of Louis XIV., this edifice was divided into two parts, one of which took the name of Hôtel de Brienne, and had its entrance in the

rue Pavée; the other retained its former name, and had its entrance in the rue du Roi de Sicile. In 1711, the former part was possessed by Jacques Poultier, *intendant des finances;* and the latter was bought in 1715 by the celebrated financiers Paris, by whom it was greatly embellished. It was afterwards sold to mademoiselle Toupel, and, in 1754, was bought for the establishment of the Military School.

In 1780, the Hôtel de la Force was converted into a prison for debtors, and persons charged with civil offences. It is now used for the detention of prisoners previous to trial.

The prison de la Force consists of three piles of building, each of which has a *préau,* or separate court.

During the tumults at Paris in January, 1792, the prison de la Force was set on fire by a lawless mob, but the flames were soon extinguished. On the 3d of September, 1792, and the four following days, one hundred and sixty prisoners, among whom were three priests and the princess de Lamballe, were massacred in this prison. The prisoners resisted during thirty hours, but being overpowered by numbers, they were at length compelled to yield. During three days, a negro pursued the work of slaughter without relaxation!

LA PETITE FORCE.

At the period when the Hôtel de la Force was converted into a prison, the Hôtel de Brienne was demolished, and a new prison for prostitutes erected upon its site, which took the name of *la Petite Force.*

The front, in the rue Pavée, presents a sombre aspect. It is ornamented with vermiculated rustics, and the entrance is formed by an elliptical arch. It is three storeys

high, and is surmounted by a Doric cornice. In the construction of this edifice neither wood nor plaster were employed, the whole being formed of stone, bound together by massive iron bars. This prison is still appropriated for the detention of prostitutes, who are employed in spinning and sewing.

SAINTE PÉLAGIE.

The buildings of this prison were formerly occupied as a female penitentiary, under the direction of a community of nuns called *Filles de Saint Thomas*, and subject to the control of the managers of the general hospital. Its name is derived from Sainte Pélagie, an actress of the city of Antioch, who became a penitent in the fifth century.

Upon the suppression of religious orders, in 1789, the Hôpital de Sainte Pélagie remained some time vacant. In January, 1792, when the prison de la Force was set on fire, the prisoners for debt were transferred to Sainte Pélagie, which, from that period, became a debtor's prison.

In September, 1792, the time of the general massacre in the prisons of Paris, not only did Sainte Pélagie escape, although it contained other prisoners than debtors, (among whom were the abbé Dillon, madame de Noailles, and madame de Damas), but the debtors were set at liberty, and the prisoners who had escaped the massacres in other houses of detention were transferred to Sainte Pélagie.

During the reign of terror, this prison was occupied principally by the persons called *les suspects*. That part of the building in which the infirmary is now established, was appropriated to female *suspectes*, among whom were madame Roland, and several actresses of the Théâtre Fran-

çais. Besides the *suspects*, persons charged with theft and other offences were confined here.

Sainte Pélagie afterwards underwent various changes previous to the 15th Germinal, an VI. (April 4, 1798), when it again became a prison for debtors and persons sentenced to corporal punishment. In March, 1811, it was constituted a state prison, to which all persons confined in the different prisons for political offences were transferred. Upon the occupation of Paris by the allies, in 1814, the state prisoners were set at liberty on the 2d of April, by command of the sovereigns.

This prison is now appropriated to debtors, persons sentenced to corporal punishment, those committed for misdemeanours, and children sent there by their parents.

In point of architecture the buildings of this prison present nothing remarkable. They are spacious, well-ventilated, and in every respect adapted to their destination.

BICÊTRE.

(See *Hopital de Bicêtre*, page 329.)

LES MADELONNETTES.

This building was originally a convent of nuns, who devoted themselves to the reformation of prostitutes.* In 1793, it became a prison for *suspects*, and in 1795 was appropriated to female debtors, the detention of women previous to trial, and those sentenced to corporal punishment.

Considerable additions have recently been made to the buildings, and a neat chapel was erected in 1817. The prisoners are employed in spinning and embroidery.

* See *Filles de la Madeleine*, Vol. I., p. 328.

SAINT LAZARE.

Upon the suppression of religious orders, at the beginning of the revolution, the convent of the Lazarists, or priests of the mission, in the faubourg Saint Denis,* was converted into a prison for *suspects*, and shortly after it contained nearly nine hundred victims of persecution. By a decree of the Convention of the 25th Frimaire, an III. (December 15, 1794), it was appropriated to the detention of women sentenced to various terms of imprisonment.

The buildings of the prison are commodious, and the general management good. The prisoners are employed in spinning, sewing, and embroidery.

PRISON DE L'ABBAYE-SAINT-GERMAIN.

The monks of the ancient abbey of Saint-Germain-des-Prés had their jurisdiction, their officers, and their prison ;† the latter which now serves for a military prison, is very strong, and has its *oubliettes*. In a modern inedited work upon the prisons of Paris, it is said :—"The principal dungeon is even more terrible than those of Bicêtre. It is sunk to the depth of thirty feet; its vault is so low that a man of middling stature cannot stand upright, and so great is its humidity, that it produces water in a sufficient quantity to set the straw afloat which serves the prisoners for beds. According to the opinion of a physician, a person could not dwell there more than twenty-four hours without being liable to perish."

Military men of all ranks, accused of misdemeanours, are imprisoned here till they are summoned before a court-

* See *Convent of the Lazarists*, Vol. I., p. 294.

† See Vol. I., p. 218.

martial. The prisoners are less rigorously treated here than in other prisons. When the day of trial arrives, the prisoner is conducted to the court-martial, whose sittings are held at the Hôtel de Toulouse, rue du Cherche-Midi. If condemned to the galleys or to death, the prisoner returns to the Abbaye; from which, in the former case, he is sent among the galley-slaves at Bicêtre, and in the latter, to the plain of Grenelle, where he is shot within forty-eight hours.

On the 30th of June, 1789, eleven privates of the French guards, who were imprisoned here for insubordination, sent a petition for liberty to the tumultuous mobs which assembled daily in the Palais-Royal. They assigned as the cause of their imprisonment, that they had refused to obey the command of their colonel, the duke de Châtelet, who ordered them to turn their arms against the citizens. Fifty of the mob hastened to the prison, broke open the doors, and carried off the prisoners in triumph.

The massacre which took place here on the 2d of September 1792, and several following days, was one of the most horrible scenes of the French revolution. Early on the morning of that day, a report was spread that Verdun had surrendered, and that the Prussians were marching upon Paris. A general alarm prevailed, and an immense multitude of young men called for arms, that they might fly to resist them. Châlons was appointed as the place of meeting, where they determined to wait the arrival of the enemy. Danton, then minister of justice, declared that Paris must furnish sixty thousand men in three days. The emissaries of the Commune of Paris harangued the populace, stating that the wives and children of the patriots must not be left exposed to the fury of the conspirators who filled the prisons, that these conspirators were armed, and that they were to effect their

escape on the following night, in order to deliver the king and his family. From that morning the gates of the capital were shut, by order of the Commune. Several carriages which were leaving the city were stopped, and fifteen persons massacred without examination. Among them were several priests. At length the alarm gun was fired, the tocsin sounded, and the *générale* was beat; at this signal, the assassins hastened to the prisons. The slaughter began in the house of the Carmes, rue de Vaugirard. In this monastery were the priests who refused to make oath to the civil constitution of the clergy, all of whom were murdered except two; one of those who escaped was the abbé Sicard, late superintendant of the deaf and dumb asylum, who was saved by the courage of one of the national guards. At the abbey of Saint-Germain-des-Prés, they added the parade of a mock tribunal to the horrors of massacre. Twelve persons, taken from the mob, were placed between the wickets of the prison to take the names from the gaoler's book. The prisoners were interrogated separately; those confined for debt were released, but whoever belonged to the court or was confined for his opinions, or whose name was illustrious, was dismissed instantly from the tribunal into the hands of a blood-thirsty mob, who were waiting at the doors to massacre the unhappy victims as they came out, amidst shouts of *Vive la Nation!* The Commune did not attempt to throw a mask over their participation with the mob, and the *Corps Législatif* contented themselves with sending a deputation to assuage the tumult, and conjure the populace to refer the execution of their vengeance to the law. The minister Roland ordered the commandant and the civil authorities to apprehend the assassins; but no one obeyed, and these crimes remained unpunished.

PRISON DE MONTAIGU.

[Rue des Sept Voies, near Sainte Geneviève.]

This was formerly a college which produced many celebrated literary characters.* It was converted into a house of detention during the terrible reign of Robespierre. It is now a military prison, where soldiers who have come to Paris without leave, and those of the garrison guilty of breaches of discipline, are confined.

MAISON D'ARRÊT DE LA GARDE NATIONALE.

[Quai Saint Bernard.]

In this house the national guards are punished for breach of discipline, by twenty-four hours' imprisonment.

* See *Collège de Montaigu,* page 264.

CHAP. VII.

LIBRARIES AND MUSEUMS.

LIBRARIES.

BIBLIOTHÈQUE DU ROI.

From the introduction of Christianity into France to the time of Saint Louis, the few books existing in the kingdom belonged to the numerous convents which had been successively established, and were confined to copies of the Bible, treatises of the fathers, canons, missals, and a few Greek and Latin authors. Saint Louis formed the idea of collecting a public library, upon hearing, whilst in Syria, that a sultan had established a library which was open to the learned of his dominions. To carry his project into execution, Saint Louis caused copies to be made of all the conventual manuscripts, and arranged them in a room attached to the Sainte Chapelle. To this library the king frequently repaired, in order to converse with the learned, and to expound to the ignorant the Scriptures and the writings of the fathers. This collection of books Saint Louis bequeathed to several monasteries.

From Saint Louis to king John, we have no historical notice of any royal library, and even that possessed by

the latter monarch did not exceed eight or ten volumes. It consisted of a volume upon *la Moralité du jeu des Échecs*, a *Dialogue sur les Substances*, the *Trois Décades de Tite-Live*, some fragments of a version of the Bible, a volume upon *les Guerres de la Terre Sainte*, and three or four devotional books.

Charles V., his successor, who patronized literature, caused many works to be copied and others to be translated; with these, and some books that were presented to him, he formed a library consisting of one hundred and ten volumes. They were deposited in a tower of the Louvre, called *la Tour de la Librairie*, and placed under the care of Gilles Mallet, *maître-d'hôtel* to the king, who, in 1373, drew up a catalogue which is still preserved in the Royal Library. They consisted of illuminated missals, and other religious works, accounts of miracles, lives of Saints, and treatises upon astrology, geomancy, and palmistry.

The collection was considerably increased before the death of Charles V., when it was partly dispersed and carried away by the princes and officers of the court. On examining the catalogue, two hundred volumes were missing. This loss was in some degree repaired during the reigns of his successors, who continued to receive presents of books from time to time, and in 1423 the library consisted of about eight hundred and fifty volumes.

This collection disappeared during the regency of the duke of Bedford, who purchased it for 1200 livres, and sent the greater part to England, together with the archives that were deposited in the Louvre. Most of the books were adorned with miniatures, and had costly bindings, with gold or silver clasps and mountings.

Louis XI. collected the books scattered in the various royal palaces, to which he added those of his father, of

his brother Charles, and the duke de Bourgogne. The art of printing, then recently discovered, was also favourable to the augmentation of the royal library. Charles VIII. added to this collection a number of books which he brought from Naples.

Louis XII. transferred the volumes collected by Louis XI. and Charles VIII. to the *château* of Blois, where there was already a valuable library containing several of the books purchased by the duke of Bedford, which had been left behind. To these Louis XII. added the library of Petrarch, and that of the dukes of Milan. The whole collection at Blois consisted of one thousand eight hundred and ninety volumes, of which one hundred and nine were printed, and thirty-nine were Greek manuscripts, brought from Naples by the celebrated Lascaris.

In the year 1544, Francis I. transferred the library of Blois to Fontainebleau, where he had begun to form a collection. This monarch added greatly to the royal library. Jerome Fondul, being sent into foreign countries to purchase books, collected about sixty valuable Greek manuscripts. The ambassadors of France at Rome and Venice bought for the king two hundred and sixty volumes of Greek authors; and three learned men, who were sent expressly to the Levant, returned with four hundred Greek, and forty Oriental manuscripts. To these the king afterwards added the library of the *connétable* de Bourbon, whose goods were confiscated. The librarians of Francis I. were the learned Guillaume Budé, Pierre du Chastel or Castellanus, Mellin de Saint Gellais, and Pierre de Montdoré. Notwithstanding the progress of printing during this reign, the number of printed books did not exceed two hundred, and there were not more than seventy volumes in French.

Henry II., in 1556, issued an ordinance at the sugges-

tion of Raoul Spifame, by which it was decreed, that a bound copy on vellum of every book printed *cum privilegio* should be deposited at the royal library.

During the persecutions in the following reigns, the king's library was augmented by the confiscation of many private collections; but it suffered considerably from the *ligueurs*, who carried off some of the most valuable manuscripts.

Catherine de Médicis bequeathed to the royal library more than eight hundred manuscripts in Hebrew, Greek, Latin, Arabic, French and Italian. This collection had belonged to marshal Strozzi, who bought it at the death of cardinal Ridolfi, nephew of pope Leo X. At the death of Strozzi, Catherine laid claim to it, alleging that the books belonged to the library of the Medicis.

The only addition to the library under Henry III., was that of the books printed *cum privilegio*. The celebrated Amyot, and the equally celebrated De Thou, were librarians during this reign.

In the year 1594, Henry IV. ordered the library to be transferred from Fontainebleau to Paris, and placed in the Collége de Clermont, which was left unoccupied by the Jesuits, who had recently been driven from France. That Order being recalled in 1604, their college was restored, and the king's library was transferred to a room in the convent of the Cordeliers. The librarian at this period was Casaubon, who upon the death of Henry IV. went to England, and was succeeded by Nicolas Rigault. Henry IV. had formed the project of erecting a college, where he intended to deposit his library, but the premature death of that monarch frustrated this design.

Under Louis XIII., the royal library was enriched by the collection of Philippe Hurault, bishop of Chartres, consisting of one hundred and eighteen volumes, of which

one hundred were Greek manuscripts ; and by that of M. de Brèves, ambassador at Constantinople, which contained one hundred and eight beautiful manuscripts in the Syriac, Arabic, Persian and Turkish languages. Under this reign, the king's library was removed from the convent of the Cordeliers to a spacious house in the rue de la Harpe. It then consisted of sixteen thousand seven hundred and forty-six volumes, in manuscripts and printed books. At this time the brothers Pierre and Jacques Dupuy were appointed keepers, and Jerome Bignon grand master of the library.

Under the reign of Louis XIV., and the administration of Colbert, the treasures of the royal library were augmented beyond any thing previously known. At the same time it was rendered accessible to the public. Under this reign, previous to Colbert's death in 1683, the following additions were made to its riches :—

The library of the count de Béthune, consisting of one thousand nine hundred and twenty-three manuscript volumes, of which more than nine hundred and fifty contained letters, and original papers upon the history of France.

The collection of Antoine de Loménie de Brienne, composed of manuscripts on the history of France.

The library of Raphael Trichet, sieur Dufresne, consisting of nine or ten thousand printed volumes, forty Greek and one hundred Latin and Italian manuscripts, etc.

An immense collection of papers relating to cardinal Mazarin, in five hundred and thirty-six volumes.

The cabinet of medals of the Louvre, a collection remarkable for its antiques and precious stones, including the cabinet of medals which Gaston, duke of Orleans, bequeathed to the king in 1660, with his books, manuscripts, etc.

The grand collection of engravings of the abbé de Marolles, contained in two hundred and twenty-four folio volumes.

Pieces and ornaments in gold, found near Tournay, in a tomb supposed to be that of king Childeric.

The library of M. Carcavi.

A number of books bought at sales, in France and foreign countries.

The manuscripts of Ducange.

The library of M. Foucquet, consisting of seven hundred and twenty-nine volumes in folio, and one thousand five hundred and eighty-eight in quarto, manuscripts and printed books.

Two thousand one hundred and fifty-six manuscripts from the library of cardinal Mazarin, of which one hundred and two were Hebrew, three hundred and forty-three Arabic, Samaritan, Persian, Turkish and other Oriental languages, two hundred and twenty-nine Greek, and one thousand four hundred and twenty-two Latin, Italian, French, Spanish, etc. One thousand three hundred and thirty-seven printed books from the same library.

Part of the Oriental books of Jean Golius, one thousand one hundred manuscripts in Hebrew, Arabic, Turkish, Persian, Greek, Latin, French and Sclavonian; and nearly six hundred printed volumes in the same languages, from the library of the learned Gilbert Gaulmin.

Sixty-two Greek manuscripts collected in the Levant by M. de Monceaux.

The library of Jacques Mentel, composed of about ten thousand volumes, including fifty manuscripts.

One hundred and forty-six volumes concerning the history of Asia, Africa, America, Spain, etc. bought at Lisbon by the ambassador to Portugal.

Printed books, received almost daily from England, Holland, Germany, Italy, etc.

Copies of deeds preserved in the Chambers of Accompts, convents, etc. contained in three hundred and forty volumes in folio.

Six hundred and thirty manuscripts in Hebrew, Syriac, Coptic, Arabic, Turkish and Persian, and thirty Greek manuscripts, collected in the Levant by Michel Vansleb.

In the year 1684, the library possessed ten thousand five hundred and forty-two manuscripts, without including those of Brienne and Mezeray, and about forty thousand printed volumes, besides collections of engravings and maps.

The house in the rue de la Harpe being found much too small, Louis XIV. formed the design of transferring the royal library to the Louvre; but in 1666 Colbert bought

two houses adjoining his residence in the rue Vivienne, to which the books were removed.

Louvois succeeded Colbert in the superintendence of the library, and prosecuted the work of his predecessor with equal ardour. The French ambassadors at foreign courts having received orders to purchase manuscripts and printed volumes, the royal library was enriched from all quarters. Father Mabillon was sent into Italy for the same purpose, and returned with four thousand printed volumes and several manuscripts. The ordinance of Henry II., relative to books printed *cum privilegio*, having fallen into disuse, was revived by an order in council of May 31, 1689, and furnished an abundant supply of modern publications. At this time the manuscripts of Chantereau Lefèvre were bought and added to the library.

The learned men whom Colbert had sent into the Levant, transmitted to France, from time to time, the collections of Greek and Oriental manuscripts which they were able to obtain. In 1697, father Bouvet, a missionary, brought with him to Paris forty-two Chinese volumes, which the emperor of China had sent as a present to the king. The library previously possessed only four volumes in that language, but they were afterwards considerably increased.

In 1700, the archbishop of Rheims gave to the library five hundred manuscripts in Hebrew, Greek, Latin, and French. About the same time, thirty-five manuscript volumes upon Lorraine were purchased, and father Fontenai returned from China with twelve large volumes in the Chinese and Tartarian languages.

In 1701, a Roman missal of great antiquity, two manuscripts presented by Sparwenfeld, master of the ceremonies at the court of Sweden, two hundred and fifty

manuscripts purchased from the library of M. Faure, a doctor of the Sorbonne, and a work on travels in the Russian language, were added to the library. In the same year several valuable manuscripts were purchased at Rome, among others, one of Petronius, containing the Festin of Timalcion, and several other pieces of that licentious writer; the complete works of Tibullus, Propertius, and Catullus; the Epistle of Sappho, and that of Phaon; and the Poem of the Phœnix, by Claudian. The latter was found at Traw, in Dalmatia.

A chest, which had remained fifteen years at the custom-house without being claimed, was opened in 1708, and ound to contain fourteen port-folios, filled with books in the Tartarian tongue. These were sent to the royal library.

In 1713, the library was augmented by several valuable bequests, among others, one by Caillé du Fourny, consisting of a catalogue of the deeds preserved in the Chamber of Accompts of Lorraine and Bar; another of Galland, consisting of a hundred volumes or port-folios of manuscripts, in Arabic, Turkish, Persian, etc.; and another of François de Gaignières, comprising the whole of his immense and valuable cabinet.

This extensive collection, daily augmented by bequests, presents, purchases, and tribute, contained, at the death of Louis XIV., in 1715, more than seventy thousand volumes. Louvois had formed the determination to establish the royal library in the Place Vendôme, but his death defeated the project.

Under the regency of the duke of Orleans, the treasures of the library continued to increase, and the houses in the rue Vivienne being found very inadequate to their object, a resolution was formed to remove them elsewhere.

In the rue de Richelieu there was an immense hotel, which had formerly been occupied by cardinal Mazarin, and had borne his name.

The Palais Mazarin was built by Duret de Chevri, president of the *Chambre des Comptes.* Jacques Tubeuf, president of the same chamber, made considerable augmentations to it, and afterwards sold it to cardinal Mazarin, by whom it was again greatly enlarged. Its extent embraced the entire space between the rue Vivienne, the rue de Richelieu, the rue Neuve des Petits Champs, and the rue Colbert. Besides several suites of apartments, there were three spacious galleries, an extensive garden, and a stable one hundred and sixty feet in length, by thirty in breadth. The principal apartments were superbly furnished.

There were in this palace more than four hundred heads, busts, and statues, in white marble, bronze, and porphyry. There were also five hundred paintings, by one hundred and twenty different masters, among which were seven by Raphael, three by Corregio, eight by Titiano, two by André del Sarto, twelve by L. Carracci, five by Paolo Veronese, three by Giorgione, six by Pordenone, twenty-one by Guido, three by Paul Bril, and twenty-eight by Vandyck.

The cardinal's library, consisting of more than forty-one thousand volumes, occupied the gallery towards the rue de Richelieu. During the troubles of the *Fronde*, it was in danger of being dispersed, as well as the other effects of the cardinal. In order to save it from the fury of the Parisians, the president Tubeuf, on the 13th of February, 1651, caused the Palais Mazarin to be seized for the sum of 680,000 livres, due to him by the cardinal. The sale was ordered to take place on the 25th of December following; but the commissioners appointed by the *Parle-*

ment postponed it, in order to preserve entire so valuable a collection. Nevertheless, after many delays, the day for the sale of the library was definitively fixed. As soon as Louis XIV. was informed of it, he ordered his *procureur-général* to oppose the sale, but part of the most scarce books were already sold.

Cardinal Mazarin having married his niece Hortensia de Mancini, in 1661, to the duke de la Meilleraie, constituted him his sole heir and residuary legatee, upon condition of bearing his name and arms.

Upon the death of the cardinal, the palace was divided. That part of it facing the rue Vivienne fell to the share of the duke de Mazarin (de la Meilleraie), and bore the name of *Hôtel de Mazarin*, till 1719, when it was bought by the regent and given to the India Company. The Exchange was afterwards established there, and it now forms part of the Royal Treasury.

That part of the palace situate towards the rue de Richelieu came into the possession of the marquis de Mancini, nephew of the cardinal, and was called *Hôtel de Nevers*. In this hotel, which was also purchased by the regent, Law's bank had been established, but upon the failure of that ruinous scheme, it was left unoccupied.

The abbé Bignon, then chief librarian, induced the regent to decree that the royal library should be removed to the Hôtel de Nevers. The transfer was immediately made, and the king's library was deposited in that part of the palace which previously contained the collection of cardinal Mazarin.

The stores of the royal library were greatly augmented under the reign of Louis XV., at whose death the number of printed volumes amounted to more than one hundred thousand.

Upon the suppression of the monasteries at the revolu-

tion, all the manuscripts and printed volumes contained in them were transported to the library, which took the title of *Bibliothèque Nationale.* The number then added is computed at nearly two hundred thousand volumes. Under Napoleon it was called *Bibliothèque Impériale,* and was enriched by some of the most valuable treasures of the Vatican and other libraries of Italy. Upon the occupation of Paris by the allied armies, in 1815, the greater part of these were restored, and the library resumed its original name.

The edifice which contains this splendid collection is entirely destitute of ornament. The front is a plain wall, pierced here and there with windows. The entrance leads into a court three hundred feet in length, by ninety in breadth, surrounded with piles of building. In the centre of the court is a bronze statue of Diana, by Houdon.

The library was formerly divided into five sections, viz. 1. Printed books; 2. Manuscripts; 3. Medals and antiques; 4. Engravings; 5. Title deeds and genealogies. The sections are now four, the latter having been suppressed during the revolution, and since united to the section of manuscripts.

The printed works occupy the first floor of the building, which has thirty-three windows opening into the court. In the first room is a bust of Louis XVIII., and in the centre of the principal gallery stands the French Parnassus, by Titon du Tillet, a paltry production in bronze, representing an abrupt mountain, on which are sixteen figures, including Pegasus, and nearly as many genii, holding medallions; other medallions are suspended to branches of laurel. The figures represent the poets and musicians of France, with Louis XIV. as Apollo. To the original figures, those of Rousseau, Crebillon, and Voltaire, have since been added.

At the end of this gallery is a very remarkable representation of the great pyramid of *Ghiseh* in Egypt, and the surrounding country, done on an exact geometrical scale, which is marked upon the plan. The whole is powdered with dust from a stone brought by Grobert from the pyramid called *Chéops;* there is also a fragment of the pyramid, on which is the following inscription :—

Petram ex Pyramide Ægyptiana Cheops nuncupatâ J. Grobert attulit A.D. 1800.

In the adjoining gallery is a representation, on a new plan, of the system of the universe; and at the extremity is a statue of Voltaire, seated in an arm-chair, by Houdon. This gallery leads to a room exclusively devoted to geographical works, in which are two immense globes, begun at Venice, by Pierre Coronelli, by order of the cardinal d'Estrées, who presented them to Louis XIV., to whom he had dedicated them. They are nearly twelve feet in diameter, and thirty-five in circumference, and are surrounded by two brass circles, by Butterfield, thirteen feet in diameter, which form the horizons and meridians. These globes are more remarkable for their size than their exactness, and are supposed to be the largest in Europe, except one in the University of Cambridge. An inscription on the celestial sphere informs us "that all the planets are laid down in the position they occupied at the birth of Louis-le-Grand :" and one on the terrestrial globe asserts, "that it was constructed to exhibit the countries which that great monarch might have subdued, had not his moderation prescribed limits to his valour."

The ground-floor is filled with new publications.

The greatest typographical curiosity in this library is the most ancient printed book *with a date;* it is a Psalter, printed at Metz, in 1457, by Fust and Schoeffer. The

Bible called *Mazarin*, also in this library, is supposed to have been printed in 1456, with cut-metal types.

The manuscripts are deposited in five rooms, one of which is the ancient gallery of the Palais Mazarin. Its length is one hundred and forty feet, and its breadth twenty-two. The ceiling, painted in fresco by Romanelli, in 1651, represents various subjects of fabulous history, divided into compartments. In this gallery are preserved the most valuable and curious manuscripts of the whole collection. Among them is a *Statement of Receipts and Expenses under Philippe-le-Bel* in the fourteenth century, on waxen tablets; the manuscripts of Galileo; of Leonardo da Vinci, with notes by Petrarch; letters from Henry IV. to Gabrielle d'Estrées; the prayer-book of pope Paul III., and those of Anne of Brittany, Henry III., and Louis XIV., all beautifully written on vellum, and richly illuminated; a fine collection of missals of the French kings; the manuscript of Telemachus, by Fénélon; Memoirs of Louis XIV. in his own hand; the manuscript of Josephus, etc.

The cabinet of engravings occupies several rooms of the *entresol*. The earliest collection of this cabinet was that of the abbé de Marolles, in 1667, containing about one hundred and twenty-five thousand plates. To this were added the collections of Gaignières, in 1713; of Beringhen, in 1731; of marshal d'Uxelles, in 1753; of Bejou, in 1770; and several others less considerable.

The number of plates at present composing the cabinet may be computed at one million two hundred thousand, contained in five thousand five hundred volumes or portfolios. They are classed in the following order: viz. 1. Galleries, cabinets, and collections of sovereigns and private individuals, rare specimens in the art of drawing and engraving; 2. The Italian and southern schools;

3. The German school ; 4. The French school ; 5. Engravers ; 6. Sculpture ; 7. Antiquities ; 8. Architecture ; 9. The Physico-Mathematical Sciences ; 10. Natural History ; 11. The Academic Arts ; 12. Arts and Mechanics ; 13. Encyclopedias ; 14. Portraits ; 15. Costumes ; 16. Historical Prolegomena ; 17. History ; 18. Hierology ; 19. Mythology ; 20. Fictions ; 21. Travels ; 22. Topography ; 23. Bibliography.

The cabinet of medals and antiques forms a distinguished part of this sumptuous establishment.

Francis I. was the first French king who formed the project of collecting medals. That monarch possessed about twenty in gold and a hundred in silver, which were inlaid in pieces of plate as an ornament. He collected also some other medals, which were deposited at his *garde-meuble*.

Henry II. added to the medals of Francis I. those which he had collected, and those of the rich collection that Catherine de Médicis, his consort, had brought to France, with the rare manuscripts of the Florence library. Charles IX. augmented this collection, and assigned to it a room in the Louvre. To these was added the collection of the celebrated Groslier, who died in 1565.

During the troubles of this and the following reigns, and particularly during the disorders of the *Ligue*, this collection, which consisted of antiques of various kinds, medals, and precious stones, was almost entirely dispersed.

Henry IV. endeavoured to repair the loss by collecting all the medals, etc. that he could obtain, belonging to his predecessors, and by purchasing others. These he formed into a cabinet at Fontainebleau.

Louis XIV. collected all the medals in the different royal palaces, to which he added those of Gaston, duke of Orleans, and formed at the Louvre a *Cabinet des An-*

tiques. The abbé Bruneau was appointed keeper, but having been robbed and murdered in the Louvre in November, 1666, the valuable collection was considered insecure, and was removed to the royal library in the rue Vivienne.

M. Vaillant, who had been sent by Colbert into Italy, Sicily, and Greece, to collect medals, returned with nearly as great a number as the cabinet previously possessed. The success of this journey led to the undertaking of another, and Vaillant sailed in October, 1674, for the African coast. In this expedition he was captured by the Algerines, and kept in slavery during four months. Upon obtaining his liberty, he was under the necessity of swallowing twenty gold medals, the whole he had collected, in order to save them. On his return from a third voyage, which he made into Egypt and Persia, he brought a great number of rare medals.

Vaillant was not the only individual sent out for this object. Vansleb, Petis de la Croix, Antoine Galland, Nointel, French ambassador at Constantinople, and Paul Lucas, had orders to collect antiquities and medals to enrich the Cabinet des Antiques.

The cabinet was successively augmented by bequests, donations, and purchases. In 1776, M. Pelerin's collection, consisting of more than thirty thousand medals, was added to it. The total number in the cabinet is now computed at eighty thousand.

Among the medals are some which are extremely scarce, and some which are unique. Of the former, is one of Mark Antony, the son, in gold. Among the latter, is a medal of Nero; one of Pescennius Niger; a Greek medallion, in silver, of the same emperor; a gold medal of Uranius, surnamed Antoninus; a satirical medal of Gallien, in which he is represented with a woman's head-dress; a

gold medallion, three inches in diameter, representing Justinian; another of Alexander Tyrannus Africanus; and a third of the emperor Romulus.

The antiquities are very numerous and valuable. Among them is the superb collection of the count de Caylus. At the revolution, all the antiquities contained in the treasury of the Sainte Chapelle,* and in that of the abbey of Saint Denis, were added to this cabinet.

It is worthy of observation, that during the disorders and pillage of the revolution, the royal library, which contained so much metallic treasure, was constantly respected.

In the year 1666, the Academy of the Sciences held their first sittings in a room of the royal library, where a laboratory had been constructed for chemical experiments.

A Royal School for teaching the living Oriental languages has been established here. The lectures, delivered by six professors, are as follow: 1. Persian and Malayan; 2. Literal Arabic; 3. Vulgar Arabic; 4. Turkish; 5. Armenian; 6. Modern Greek. Lectures are also delivered upon Archæology.

With permission of the minister of the interior, literary or other persons well recommended are allowed to have books out of the library.

BIBLIOTHÈQUE DES INVALIDES.

(See *Hôtel des Invalides*, page 171.)

BIBLIOTHÈQUE DE SAINTE GENEVIÈVE.

This extensive and valuable library occupies part of the celebrated abbey of Sainte Geneviève,† now become the College de Henri IV.

* See p. 113. † See Vol. I. p. 209.

BIBLIOTHÈQUE MAZARIN.

(See *Institut*, page 238.)

BIBLIOTHÈQUE DE MONSIEUR.

This library, one of the richest of the kingdom in history, foreign literature, and poetry, particularly in Italian works, was purchased by his royal highness the count d'Artois, a short time before the revolution. It was previously public property attached to the Arsenal, and still occupies all that remains of that ancient building.

Behind the Convent of the Celestins was an extensive piece of unoccupied ground, called *le Champ au Plâtre*, upon which, about the year 1396, an arsenal was built by the city of Paris, which took the name of *les Granges de l'Artillerie de la Ville.*

Francis I., wishing to cast some cannon, requested the *prevôt des marchands et échevins*, in 1533, to allow him the use of part of this structure, with a promise to surrender it as soon as his project should be executed. The king afterwards obtained of the city, not without difficulty, an additional part of the building, under the pretext that the work would be sooner completed. The apprehensions of the municipal body were but too well founded, for the buildings were never given up.

Henry II. required of the *prevôt* and *échevins* the remaining buildings of the Arsenal, saying that, "*la ville avisât à ce qu'elle vouloit pour dédommagement.*" The estimate was formed, but its amount was never liquidated. Having thus obtained possession of the whole Arsenal, the king erected apartments for the officers of the artillery, seven gunpowder manufactories, and other buildings.

On the 28th of January, 1563, a dreadful explosion

of fifteen or twenty thousand pounds weight of gunpowder took place at the Arsenal. Of the seven manufactories, four were entirely destroyed, and the others much damaged. Besides the buildings of the Arsenal, several adjacent houses were blown up, and some of the stones were carried into the faubourg Saint Marceau. The report was heard at Melun, and fish in the river were killed by the shock. Thirty-two persons were blown to atoms, and many others were dangerously wounded. The cause of this accident was never discovered. About five years previous to this accident a tower, called *la Tour de Billi*, situate at an angle of the garden of the Arsenal, was destroyed by lightning.

Charles IX. reconstructed the buildings upon a more extensive scale, and several of his successors made additions to them.

Under Henry III., in 1584, the gate facing the quai des Célestins was built. This gate was ornamented with inverted cannon instead of columns, and above it was a marble tablet with the following lines by Nicolas Bourbon :—

> Ætna hæc Henrico vulcania tela ministrat,
> Tela giganteos debellatura furores.

These lines were so highly admired by Santeuil, that he said :—*Dussé-je être pendu, je voudrais en être l'auteur.*

The second gate was adorned with sculpture by Jean Goujon.

Henry IV. having purchased some ground of the Celestins, augmented the buildings and garden of the Arsenal. This monarch created the office of grand master of the artillery, in favour of his minister Sully, who then took up his residence at the Arsenal, where he was frequently visited by his sovereign. It was on his way to Sully's

house that Henry IV. was assassinated on the 14th of May, 1610. The office of grand master of the artillery was annexed to that of minister of war, in 1755.

Louis XIV. having caused arsenals to be constructed on the frontiers of his kingdom, the casting of cannon in that of Paris was discontinued. The only use made of the foundries since that period, was the casting of the statues which adorn the garden of Marly and that of Versailles.

During the regency in 1718, some of the old buildings were demolished, to erect a mansion for the grand master. In several rooms of this mansion, was the valuable library, called *Bibliothèque de Paulmy*, because originally formed by the marquis de Paulmy. To this collection was subsequently added that of the duke de la Vallière and several others, when it took the title of *Bibliothèque de l'Arsenal.* The united libraries now form the *Bibliothèque de Monsieur*, and are open to the public. It contains one hundred and fifty thousand printed volumes and five thousand manuscripts, among which are some beautiful missals.

The apartments of Sully, consisting merely of a bedroom and a cabinet, in which he used to receive Henry IV., are still to be seen. They are richly gilt, and resemble, in the style of their ornaments, the *salle d'or* at the Luxembourg. The only piece of furniture they contain is a table with a marble cover of very modern appearance. The painting on the ceiling, by Mignard, represents France triumphant. In the library are two pieces of furniture which undoubtedly belong to the age of Sully; one is a kind of writing desk ornamented with black varnish and copper gilt; the other is a very cumbrous sort of desk with four boards to place books upon, which can be moved about in a curious manner.

By an edict of the year 1788, the Arsenal of Paris was

suppressed, and its site destined to form a new *quartier*. This project was never carried into execution.

Upon part of the garden of the Arsenal, the boulevard Bourdon was formed in 1806, and upon another part the *Grenier de Réserve* was begun in the following year.

BIBLIOTHÈQUE DE LA VILLE DE PARIS.

This library, which occupies the galleries of Saint Jean, at the Hôtel de Ville, contains a rich assemblage of botanical and historical works and drawings, a good collection of the classics, and all the great works generally consulted by scholars, but possesses no splendid or curious specimens of typography.

The ceiling, which is much admired, was painted by Gerrardini. The library is open to the public.

The Chamber of Deputies, the Schools of Law, of Medicine, of Mines, and of Bridges and Highways, have also libraries, as well as the Court of Cassation, and in general all the great institutions of Paris. These libraries, though not public, may easily be visited by any respectable person wishing to make researches, or to pursue any particular investigation in literature or science.

MUSEUMS.

MUSÉE ROYAL.

[At the Louvre.]

This splendid institution is divided into three sections, viz. the *Musée des Tableaux*, the *Musée des Dessins*, and the *Musée des Antiques*, which we shall describe in the order of their establishment.

Musée des Tableaux.—The grand gallery, which connects the palace of the Louvre with that of the Tuileries, was, under the reigns of Louis XIV. and Louis XV., the repository of models of the various fortresses of the kingdom. In 1773, a project was formed to transfer these models to the Military School, and to establish in the gallery of the Louvre a Royal Museum of pictures, statues, and antiquities. The plans in relief were removed to the Hôtel des Invalides, in 1784, but the remainder of the project was not carried into execution.

The National Convention, by a decree of July 27, 1793, ordained the establishment of a National Museum, and fixed the 10th of August following for its being opened to the public. A great number of different objects were collected, among which were five hundred and thirty-seven pictures by the great masters of different schools, and bronzes, busts, vases, marble tables, china, time-pieces, etc. to the number of one hundred and twenty-four. At this time only part of the interior of the gallery was finished.

In the year VI. (1797-1798), a great number of pictures were added from divers countries of Europe, the exhibition of which was opened on the 18th Germinal, an VII. (April 7, 1799).

In the year IX., the gallery being completed, it was thrown open to the public with a more rich collection than it had ever before contained. The staircase leading to the Museum, composed of four flights of steps, adorned with twenty-two marble columns, is an object of peculiar admiration.

The gallery consists of a single room, one thousand three hundred and thirty-two feet in length, which receives light by windows and sky-lights. It is formed

into nine divisions by columns of rare marbles, between which are vases of porphyry and alabaster, busts, etc.

In the year X. eighty-five pictures brought from Venice, Florence, Turin and Foligno, were retouched and exhibited in the grand gallery.

According to a catalogue published in 1814, the splendid collection in this gallery consisted of one thousand two hundred and twenty-four pictures, all *chefs-d'œuvre*, for none but master-pieces were admitted.

In the first division were the paintings of the French school. Their number was one hundred and seven, among which were twenty-five by Poussin, eight by Le Sueur, nine by Le Brun, and eight by Vernet.

The second, third, fourth and fifth of these divisions were occupied by six hundred and forty-seven pictures of different dimensions, of the German, Flemish, and Dutch schools. Among them were fifty-three by Rubens, or of his school, thirty-four by Vandyke, ten by Jordaens, five by Lairesse, seven by Vander-Meulen, thirty-three by Wouvermans, fifteen by Holbein, thirty-two by Rembrandt, ten by Paul Potter, seven by Breughel de Velours, seven (landscapes) by Ruisdaal, seven by Van-Huysum, seventeen by David Teniers, sixteen by Mieris, senior and junior, seventeen by Gerhard Douw, etc.

The four other divisions of the gallery were filled with pictures of the different Italian schools, to the number of four hundred and seventy; of which twenty were by Albano, seven by Andrea del Sarto, forty-one by Antonio, Annibale, Agostino, and Ludovico Caracci, nine by Corregio, fifteen by Guercino, twenty-four by Guido, three by Carlo Maratta, sixteen by Paolo Veronese, twenty-eight by Raphael da Urbino, ten by Tintoretto, twenty-four by Titiano, etc.

Upon the occupation of Paris, in 1815, a great number of the most valuable pictures were removed. The vacant spaces thus occasioned in the walls of the gallery have been filled up by pictures from the gallery of the Luxembourg and other collections.

Musée des Dessins.—This branch of the Royal Museum occupies a room called *Galerie d'Apollon*, which is separated from the grand gallery by the *Salle d'Exposition*, one of the rooms in which the works of living artists are exhibited every two years.

The gallery of Apollo was built during the reign of Henry IV. In 1661, whilst fitting up as a ball-room, it was set on fire and destroyed. Louis XIV. ordered it to be repaired, and appointed Le Brun to paint the ceiling, but before it was finished that artist was called to Versailles. The name is derived from the subjects of the paintings on the ceiling.

Under the Directory, this room was appropriated as a repository for original drawings, sketches, paintings in water-colours, etchings, enamels, miniatures, Etruscan vases, and curiosities.

The valuable objects of this gallery were composed of the collections of Jabach, Lanoue, Montarsis, Le Brun, Crozat, Mariette, etc. The number of the drawings amounted to about eleven thousand.

This gallery was first opened to the public on the 28th Thermidor, an V. (August 15, 1797). An annual exhibition in August was afterwards made, but in the year X. the success of the French armies having greatly augmented the collection, the gallery was opened in the month of Messidor (July, 1802).

It then contained five hundred and thirty-one new articles in drawings, curiosities, etc.

The Italian school furnished two hundred and eighty-

two drawings, of which one was by Albano, seven by Andrea del Sarto, fifteen by Annibale, three by Agostino, and six by Ludovico Caracci, nine by Corregio, one by Pietro da Cortona, seven by Dominichino, eight by Guercino, seven by Guido, sixteen by Julio Romano, five by Labelle, eight by Leonardo da Vinci, one by Carlo Maratta, three by Michael Angelo, two by Panini, one by Paolo Veronese, three by Perugino, eight by Primatriccio, twenty-two by Raphael, seven by Tintoretto, four by Titiano, and the remainder by other celebrated masters.

The drawings of the German, Flemish and Dutch schools were eighty-six in number, of which three were by Paul Bril, two by Champagne, five by Albert Durer, three by Vandyke, one by Van-Huysum, seven by Vander-Meulen, one by Rembrandt, sixteen by Rubens, one by Ruisdaal, four by Teniers, etc.

The drawings of the French school amounted to seventy-four. Among them were six by Le Brun, two by Sebastien Leclerc, six by Claude le Lorrain, twenty-six by Poussin, three by Puget, six by Le Sueur, two etchings by Latour, and a frame containing forty-five portraits in miniature and enamel, by Petitot, and other enamels by the painters of Limoges.

There were also ten beautiful tablets and pictures of Florence manufacture, executed in fine stones; and seventeen Etruscan vases, mostly of large dimensions and adorned with paintings.

This collection was afterwards enriched with several of the cartoons of Julio Romano and Dominichino, and an immense number of bronzes, vases, lamps, etc. Among the curiosities, which were very numerous, was the helmet of Attila.

This Museum, like the preceding, was deprived of a considerable part of its most valuable contents, in 1815.

Musée des Antiques. — This Museum was originally formed of the statues and other pieces of sculpture collected in Italy in 1797, in conformity to the treaty of Tolentino. Messrs. Bertholet, Moitte, Monge, Thouin and Tinet were appointed by the government commissioners for collecting the objects of the arts and sciences, and M. Raymond was charged to dispose and embellish some of the rooms of the Old Louvre for their reception.

This Museum, which took the title of *Musée Napoléon*, was opened to the public on the 9th of November, 1803. In the pediment over the principal entrance was placed a colossal bust of Bonaparte.

The ceilings, columns, and other ornaments of the Museum remain nearly in their original state. The description we are about to give will shew the state of the Museum in 1814.

In the *Vestibule* was a marble chair dedicated to Ceres, and another to Bacchus (from the Vatican); a statue of Diana; colossal statues of Bacchus and Marcus Aurelius; busts of Domitian (from Villa Albani) and Esculapius; colossal busts of Serapis, Adrian and Antinous (from the Vatican); of Antoninus Pius and Lucius Verus (from the château of Ecouen); of Minerva (from the villa of Licinius Murena, near Rome); and a superb marble candelabrum (from the Vatican).

In the *Salle des Empereurs* was the Tripod of the Capitol, in marble (from the Capitol); statues of Septimus Severus, Pupien and Domitian (from Villa Albani); of Antinous, as Hercules (dug up at Tivoli); of Otho (found near Terracina); of Augustus, and Julian the Apostate; colossal statues of Ceres (from the Apostolic Chancery); of Melpomene (from the Vatican); of Minerva or *Pallas de Velletri*, and Nero; bronze busts of Claudius and Titus (from the château de Richelieu); of Tiberius and Clau-

dius; marble busts of Pupien (from the château de Richelieu); of Lucius Verus, Commodus, and Septimus Severus (from Villa Albani); of Elius Cæsar, Caracalla, and Gordian; and two sarcophagi, ornamented with bas-reliefs, one representing the Nereides, and the other the Muses (from the Capitol).

The *Salle des Saisons* contained statues of Esculapius (from Villa Albani); a Faun *en repos*, and Flora (from the Capitol); of the Indian Bacchus (found at Rome in 1791); of Venus coming from the bath, Cupid (a fragment), and Ariadne (from the Vatican); of Venus Genitrix, and a nymph (from the garden of Versailles); of a Faun, a Faun and Panther, Cupid, a Bacchante, Hygiea, Ceres, and a Funereal Genius; a group of Apollo and the Griffon (from the Capitol); the busts of Lucius Verus, Philip, Vibius Volusianus, and Emilian (from Villa Albani); of Nero (from the Petit Trianon); of a Roman lady (from the château de Richelieu); of Trajan, Matidia, Plautilla, Lucius Cæsar, and an unknown; two bas-reliefs, one representing the procession of the Panathenea, and the other a Bacchanalian procession.

In the *Salle des Hommes Illustres*, were statues of Phocion (from the Vatican), and Minerva; statues (in a sitting posture) of an unknown philosopher (from the Capitol); of Demosthenes, Trajan, Sextus, Menander, and Podisippa (from the Vatican); *Hermes* of Hippocrates, and Quintus Hortensius (from Villa Albani); of Mercury (from the château de Richelieu), and of Alcibiades.

The *Salle des Romains* contained statues of Ceres, a Sacrificer, Tiberius, the Torso of the Belvedere, and a Grecian hero; of Germanicus, a Roman Matron, and a Vestal (from Versailles); of a Priestess of Isis, and the dying Gladiator (from the Capitol); of Urania (found near Tivoli in 1774); of Antinous (from the château de Riche-

lieu); of Augustus (from Venice); of Mars, Julia wife of Septimus Severus, and Venus in the bath; bronze busts of a Faun, and a young man with a diadem (from Villa Albani); marble busts of Adrian (from the library of Saint Mark at Venice); of Marcus Junius Brutus, and Lucius Junius Brutus (from the Capitol); of Septimus Severus, Bacchus, and Palemon.

In the *Salle du Laocoon* was the celebrated Venus de Medicis (from the Florence gallery); an Amazon, a Minister of Mithra known by the name of Paris, an Adonis, a Discobolus *en repos*, and a Discobolus preparing for exercise (from the Vatican); a statue of Jason, called Cincinnatus (from Versailles); and one of Bacchus. Groups: the Laocoon (found at Rome in 1506, in the ruins of the palace of Titus); Meleager (from the Vatican); Cupid and Psyche (from the Capitol). Hermes: a Sea God called Oceanus, Tragedy and Comedy (from the Vatican); a bronze figure of a young man seated, called the *Tireur d'Épines* (from the Capitol); busts of Lucius Verus and Commodus (from the palace of the duke of Modena); of Claudius Albinus and Galba (from Villa Albani); a colossal bust of Jupiter, and portraits of Cato and Porcia (from the Vatican).

The *Salle d'Apollon* contained the celebrated Apollo Belvedere. The pedestal of this superb statue was elevated upon steps, on each side of which was a Sphinx of red Oriental granite. The back ground was a niche of dark coloured marble, flanked on each side by two columns brought from Aix-la-Chapelle. The steps were formed of rich marbles inlaid with antique mosaics. Upon a brass plate in front of the pedestal was the following inscription:—

La statue d'Apollon qui s'élève sur ce piédestal, trouvée à Antium, sur la fin du quinzième siècle, placée au Vatican, par Jules II., au commencement du seizième siècle, conquise l'an V. de la république

par l'armée d'Italie, sous les ordres du Général Bonaparte, a été fixée ici, le 21 Germinal, an VIII., première année de son Consulat.

On one side of the Apollo, was the Venus found at Arles, in 1651 (from Versailles), and Isis Salutaria (from the Vatican).

The other statues in this gallery were Mercury, called Antinous Belvedere, and an Indian Bacchus (from the Vatican); Urania, Lycian Apollo, and Bacchus *en repos* (from Versailles); Antinous Egyptianus, and Juno (from the Capitol); Antinous, in red marble (from Villa Albani); Bacchus, son of Jupiter and Semele; an Egyptian God, in alabaster; and two statues of Mars the Conqueror. Small figures: the Delphian Apollo (from the château of Ecouen); Minerva (from the palace of Modena); Apollo Sauroctonos, or the Lizard Killer, Mercury, Mars, Antinous, Isis, Juno, Minerva with the giant Pallas, and a Torsus of the youthful Apollo. Groups: Bacchus and his nurse Leucothea (from Villa Albani), and Hercules and Telephos (from the Vatican). Busts: Roma (from Versailles); Tiberius, Demosthenes, Nero, Galian, Nerva, Trajan, and Macrin (from the Vatican); the Sun (from the Capitol); Caracalla, Commodus, Vitellius, Faustina, Faustina the daughter, a Muse, Antinous and Julia Mammea; a fine portrait of Demosthenes. Heads: Ariadne (from the Capitol); Paris and Omphale (from Villa Albani); Alexander Severus (from the private collection of pope Pius VI.); Minerva (from the Vatican); the Indian Bacchus (from Versailles), and Antinous; two highly sculptured candelabras (from the Vatican); a triangular altar with rich bas-reliefs (from Venice); two antique marble chairs, one of which was the pontifical chair in the church of Saint John de Latran (from Rome); bas-reliefs representing female dancers (from the Villa Borghese); a sacrifice, called *Suovetaurilia* (from the library

of Saint Mark at Venice); a funeral ceremony, called *Conclamatio*, and the throne of Saturn.

The contents of the *Salle de Diane* were exclusively obtained during the campaigns of 1806 and 1807.— There were two Statues of Hygiea; one of the Lycian Apollo, Antinous, Atys, Minerva, an Athleta, a Muse, a Sabine, the wife of Adrian, Theseus, an Athleta, Vertumnus, the emperor Didius Julian, a Muse, Marcus Aurelian, Apollo, and an Athleta: Busts of Plotina, wife of Trajan; Matidia, his niece; Marciana, his sister; Livia wife of Augustus, and an Athleta: Heads of Septimus Severus, Marcus Aurelius, Pericles, Claudius and Hercules: a bas-relief, representing Bacchus as the God of the Seasons.

The Museum contained several other fine productions of antiquity, which, in a catalogue made in 1814, are classed in a supplement as follows: Statue of Hermaphroditus; a bronze statue of an Athleta (from Verona); a Child and Goose (from Rome); a Peasant ripping up a Buck (from Villa Albani); Minerva Pacificator, and Augustus; a group representing Messalina holding in her arms the young Britannicus, her son. Busts: an unknown personage (from Villa Albani); of Scipio Africanus, Gordian Pius, Gallien, Faunus, Minerva, and three unknown Roman women. Hermes: Alexander the Great (from Villa Albani); Homer (from the Capitol); Socrates, Euripides, Miltiades and Themistocles. Heads: Menelaus (from Villa Adriana); Hippocrates and Virgil (from Mantua); Crispinus, Claudius Drusus, Bacchus and Germanicus. Bas-reliefs: the Feast of Bacchus (from Villa Albani); Antinous; and Vulcan's Forges. Cippi: of Fundanius Velimus (from the Vatican), and of Amemptus; a round altar, adorned with bas-reliefs representing the followers of Bacchus. Cinerary urns: of Aurelius Orestes and Cor-

nelia Epitycha ; a porphyry urn with a cover which served to adorn the monument of M. de Caylus, in the church of Saint-Germain-l'Auxerrois. Vases: one in Paros marble with eight figures, representing the followers of Bacchus; another of basalt, which served as a baptismal font at Naples; a Lion, in green basalt; a tripod of Apollo, in marble; Athenian inscriptions in two tablets of marble, containing the names of the Athenian warriors who fell in battle in the year 458 before the vulgar era.

In the beginning of 1814, the number of pieces of sculpture in this Museum was two hundred and fifty-six. In 1815 the most valuable objects of the collection were removed by the allies, and among others the Laocoon, Apollo Belvedere, Venus de Medicis, and the sublime Torso.

Since the restoration a great number of statues, etc. have been added to the collection. The bust of his present majesty, in bronze, has been placed over the entrance, and the title *Musée Napoléon* has given place to that of *Musée Royal.* The collection at present consists of upwards of five hundred pieces of sculpture in statues, busts, bas-reliefs, and other objects in marble and bronze; four hundred and fifty designs of the great masters; and more than one thousand pictures of the French, Flemish, and Italian schools.

This grand national establishment is governed by a director, who has also under his superintendence the Museums of the Luxembourg and Versailles, and the galleries of the different palaces.

MUSÉE DU LUXEMBOURG.

(See *Gallery of the Luxembourg,* page 44.)

MUSÉE D'HISTOIRE NATURELLE.

AT THE JARDIN DU ROI.

The king's garden was founded by an edict of Louis XIII., which was registered by the *Parlement*, in the month of May, 1635.

At the solicitation of Herouard, his chief physician, and Guy de la Brosse, physician in ordinary, this monarch had nine years before authorized, by letters-patent, the foundation of this establishment, and the acquisition of a house and twenty-four acres of land, in the faubourg Saint Victor, which now form a part of the garden. Its superintendence was given to the chief physician and his successors, with the power of chusing an intendant, who should reside in the garden and exercise the direction. Herouard chose Guy de la Brosse, and his choice was confirmed by the king. But the death of Herouard and other circumstances having retarded the execution of the letters-patent, the foundation cannot properly be dated before 1635.

The edict issued at this period confirmed the gift of the house and land; appointed Bouvard (then chief physician to the king) superintendant, and Guy de la Brosse, intendant of the garden; and contained, in short, all necessary provisions relative to the objects of the foundation, to its expenditure, and to the nomination and duties of those to be employed in it.

The medical faculty opposed the registering of this edict, and demanded that the professors should be chosen on their presentation, and not on that of the superintendant; they also complained of the appointment of la Brosse, and especially desired that chemistry might not be taught. Their opposition, however, was unavailing.

Guy de la Brosse being established in his office, repaired and disposed the buildings, and in the first year formed

a parterre two hundred and ninety-two feet long, and two hundred and twenty-seven broad, containing such plants as he could procure, the greater number of which were given him by John, the father of Vespasian Robin, arborist or botanist to the king. The number of these plants, comprehending the varieties, amounted to eighteen hundred. He then prepared the ground, procured new plants from correspondents, traced the plan of the garden to the extent of ten acres, and opened it in 1640.* In the following year he published a catalogue of the plants cultivated, the number of which, comprising varieties, was two thousand three hundred and sixty. He caused those to be drawn which he was apprehensive of losing, and even had some of them engraved.

Unhappily de la Brosse terminated his career at the moment when, having surmounted the obstacles that opposed his progress, he began to witness the success of his labours. He was, properly speaking, the founder of the king's garden, and died there in 1643. His remains were deposited in the chapel which formed a part of the building; and when it became necessary to demolish this chapel to build the staircase to the galleries of the museum, they were placed in a private vault.†

* Over the principal gate was this inscription: *Jardin Royal des Plantes Médicinales;* which remained till the gate was demolished by Buffon to enlarge the galleries.

† In digging for the foundations of a new staircase, in 1797, a subterranean vault was discovered, which presented nothing but the following inscription, traced with charcoal, as fresh as if it had been just written:—

GUY DE LA BROSSE,

Dont la mort me comble d'ennui. Si son corps est couvert de terre, j'espère que son nom ne le sera jamais d'oubli. LOUISE DE LA BROSSE.

The professors ordered the vault to be searched, and at length a leaden coffin was found, in which it is presumed the body had been deposited.

Fourqueux, councillor of the *Parlement*, was appointed to succeed la Brosse, but it was impossible for him to bestow the requisite attention to the duties of cultivation and instruction. Vespasian Robin alone delivered lectures on botany. The superintendant, however, obtained funds for the construction of a green-house and a large basin.

On relinquishing the place of chief physician, Bouvard was succeeded by Vautier, who being the personal enemy of Fourqueux, wished to appoint an intendant of his own choice; but experiencing some opposition, he took no further interest in the garden. From that time, the establishment declined, the plants perished for want of cultivation, and the lectures were neglected. Vautier, however, performed an essential service, by substituting a course of anatomy for that bearing the name of the *interior of plants*, which was intended to give a general knowledge of their properties and uses.

The place of superintendant becoming again vacant, by the death of Vautier, in 1652, it was given to Vallot. At this period, Gaston of Orleans, brother of Louis XIII., had established a botanical garden at his palace of Blois, which had acquired much celebrity from the works of Morison, and by drawings of the most remarkable plants. This circumstance awakened the attention of Vallot, and he appointed Denys Jonquet, a physician, who cultivated plants at Saint-Germain-des-Prés, successor to Robin. Jonquet was seconded by Fagon, great nephew of Guy de la Brosse, who, having been brought up in the garden, had there acquired a taste for botany, and was much attached to the scene of his infancy. This young man travelled at his own expence through several provinces of France, and among the Alps and Pyrenees, and sent the fruit of his researches to the garden. At the same time

he procured plants from foreign countries; so that in 1665, the number of species and varieties amounted to four thousand. To reward the zeal of Fagon, Vallot first appointed him professor of chemistry, and then professor of botany, after the death of Jonquet, in 1671, thus uniting the two chairs of botany and chemistry.

Gaston of Orleans, not satisfied with the mere collection of plants of every country in his garden at Blois, had them described by learned botanists, and the most remarkable species drawn on vellum, by the painter Robert, eminent for his skill in that branch of the art. Upon the death of Gaston, in 1660, Colbert persuaded the king to purchase these drawings, and to attach to the museum a painter who should be obliged to add a certain number every year. Robert was appointed; and upon his death, in 1684, he was succeeded by J. Joubert, a landscape painter, who being destitute of the talent suited to subjects of natural history, called in the assistance of Aubriet. This very able artist, thus attached to the garden in a subordinate capacity, afterwards became the principal painter. It is thus that the magnificent collection of drawings of plants and animals has been formed, which was at first deposited in the king's library, and is now the most valuable part of that of the Museum.

Vallot dying in 1671, Colbert united the superintendence of the garden to that of the king's buildings, already held by himself, leaving to the chief physician the title of intendant only, with the direction of the cultivation.

Dacquin, chief physician and intendant of the garden in 1672, favoured exclusively the study of anatomy, which was therefore taught with great success, especially by the celebrated Guichard Joseph Duverney, appointed professor in 1679.

Fagon for several years filled the botanical and che-

mical chairs with applause; but, encumbered with other duties, he meditated the resignation of his place, and wishing to appoint a successor worthy of himself, called from a remote part of France Joseph Pitton de Tournefort, to whom he yielded the chair of botany in 1683. Ten years after, Fagon became chief physician, and this place giving him the superintendence of the garden, he obtained the patronage of the government in favour of the establishment to which he was so much attached, and during the fifteen years it was under his direction every thing connected with it resumed new life.

The names of Duverney and Tournefort shed a lustre over the establishment. The latter made several journeys to procure plants, and in 1700 went to the Levant, accompanied by the painter Aubriet. During his absence, the botanical chair was filled by his colleague Morin, and at his return, in 1702, he introduced into the garden the plants of which he had collected the seeds in his travels; several of them, previously unknown, have since been propagated. Tournefort died in 1708, and left his collection of natural history and his herbarium to the garden. The vacant chair was given to Danty d'Isnard.

Fagon confided the direction of the culture to Sebastian Vaillant, who zealously seconded his views. The collection of drugs being confided to his care, he undertook to increase and arrange them for study, and obtained funds for the construction of two hot-houses.

Vaillant formed a very considerable herbarium, which at his death in 1722 was purchased by order of the king, and forms the basis of that of the Museum. But what sheds peculiar lustre upon the name of Vaillant, is his first public lecture, in which he demonstrates the existence of two sexes, and of the phenomena of copulation in vegetables. Thus it was in the king's garden

that this great discovery, which had been only hinted at before, and was not generally admitted, was first positively announced, and supported by irrefragable proofs.

Danty d'Isnard retired, after delivering a single course of lectures, and the botanical chair was given, in 1709, to Antony de Jussieu. In 1716 he visited Spain and Portugal, and the following year brought back a great accession of plants to the garden.

It was Antony de Jussieu who, in 1720, entrusted Declieux, lieutenant of the royal navy, with a young coffee tree, which, transported to Martinique, became the parent of the immense culture of that plant in the West Indies.

Fagon, who had resigned his botanical chair in 1683 to Tournefort, ceded that of chemistry in 1712 to Geoffroy, who taught chemistry and the *materia medica* with brilliant success.

After Duverney had been appointed professor of anatomy in 1679, that science continued to be much better taught in the garden than in any other school of France, and the progress it has since made is due to the method he introduced, and to the ardour his lectures excited.

The indefatigable Fagon thus enjoyed the fruit of his labours. The three chairs were filled by celebrated professors, aided by able demonstrators; a large amphitheatre had been constructed, capable of containing six hundred auditors, and it was usually filled; the cultivation was carefully directed by Vaillant, and additional plants were procured from his correspondents in America; interesting objects were added to the collection of drugs, and new illustrations to that of osteology; and the painter Aubriet continued to swell the number of drawings of plants and animals.

Such was the establishment at the death of Louis XIV.,

in 1715. Fagon, aged and infirm, resigned the place of chief physician, which was given to Poirier, and retired to the garden, where he was born, and where he died in 1718.

Poirier survived Fagon but a few days, and was succeeded by Dodart, but the administration of the garden, which had been detached from the place of chief physician by a decree of the king in 1718, was given to Chirac, physician to the duke of Orleans, who took little interest in the natural sciences. The correspondence was shackled, the cultivation neglected, and the funds destined for the establishment diverted to other uses. The king's garden, notwithstanding the exertions of Antony and Bernard de Jussieu, and the sacrifices they unceasingly made to procure manure, utensils, and other necessary objects, was gradually falling to decay. Chirac, now become chief physician, was displeased with their zeal, and Bernard de Jussieu, who succeeded Vaillant in 1722 as sub-demonstrator, and had the care of the collection of drugs, to which the name of *Cabinet d'Histoire Naturelle* was now first given, was deprived of that place. Aubriet, guided by his own choice and the orders of the intendant, delineated chiefly such medicinal plants as were already well known.

The lectures in anatomy and chemistry met with fewer obstacles, either because they demanded less expenditure, or because Chirac took a greater interest in those sciences than in the other branches of natural history.

Duverney dying in 1730, was succeeded by Hunaud, who supported the reputation of the anatomical chair, and was constantly attended by a great number of pupils.

Upon the death of Geoffroy in 1731, his chair was given to Louis Lemery, who greatly improved the science,

and extended it beyond the *materia medica* to which it had till then been confined.

Chirac having ended his unprofitable life in 1732, his son-in-law Chicoisneau succeeded him as chief physician; but the superintendence of the garden was finally separated from that place, and given to Charles François de Cysternay du Fay, who, although bred to the profession of arms, had studied the sciences with success. Young du Fay devoted his whole time and attention to the restoration of the establishment. He began by remedying the disorders occasioned by the preceding administration. His attention was particularly directed to botany, and he restored the place of keeper of the cabinet to Bernard de Jussieu. He obtained from the government funds for the necessary reparations, and travelled into England and Holland, to establish correspondences and collect specimens. He also made considerable additions of rare and useful objects to the cabinet, which he augmented by the gift of his own collection of precious stones.

In 1739 he was attacked by the small-pox. Feeling his end approach, and wishing to complete the services he had rendered to the establishment, he made a request to the ministry that Buffon might be appointed his successor.

Buffon had not then decided to what pursuit he should devote his splendid talents and acquirements, when his nomination to the place of intendant of the king's garden determined him to attach himself to natural history; and to him are owing the growth and improvement of the establishment, till the period of its reorganization, and that extension and variety which rendered a new organization necessary.

When Buffon entered upon his office, the cabinet consisted of two small rooms, and a third containing the pre-

parations of anatomy which were not exposed to public view; the herbarium was in the apartment of the demonstrator of botany; the garden, which was limited to the present nursery on the eastern side, to the green-house on the north, and the galleries of natural history on the west, still presented empty spaces, and contained neither avenues nor regular plantations.

Buffon first directed his attention to the increasing of the collections, and the providing of more commodious places for their reception. They were arranged in two large rooms of the building which contains the present galleries, and were soon after opened to the public on appointed days. He next occupied himself with the embellishment of the garden. Having destroyed an old avenue which did not correspond with the principal gate, he formed, in 1740, one of lime-trees in the proper direction, and planted another parallel with it on the opposite side of the parterre. These avenues were afterwards prolonged when new ground was taken in.

From the moment when the charge of the cabinet was given to Bernard de Jussieu, he had bestowed unceasing care upon its arrangement and preservation; but being diverted by other occupations, and residing at some distance from the garden, he expressed a desire to be replaced in an office which required incessant application. Buffon, therefore, invited his countryman Daubenton to Paris, and, in 1745, procured him the place of keeper of the cabinet, with a lodging in the garden, and a salary which soon rose from 500 to 4000 francs.

In 1749, when Buffon published the first volumes of his Natural History, he appealed to the liberality of naturalists, whom he invited to send him whatever remarkable objects they might meet with in their researches. These were arranged by Daubenton, and placed in the Museum.

The collection was then disposed in four large rooms. The first two contained the animals; the third, the minerals; and the fourth, the herbarium, the ancient drugs, and different productions of the vegetable kingdom.*

Whilst the collections were increased yearly by the contributions of naturalists and travellers, and the acquisitions made by the king at the solicitation of Buffon, the lectures were continued with activity and zeal, and the sciences were taught by able men, who made personal sacrifices for the prosperity of the establishment.

Antony de Jussieu promoted its interests not merely by his lectures, but by sending young men at his own expence to travel through the provinces, to collect seeds and plants. He formed a library of natural history and a considerable herbarium, which were always as much at the disposal of those who cultivated the science as if they belonged to the establishment.

The chair of botany, vacant by his death in 1758, was filled by Lemonnier, who, like his master Bernard de Jussieu, was attached by inclination to the science. In 1770, being appointed chief physician to the king, and consequently obliged to reside at Versailles, he was replaced by the present professor, Antony Lawrence de Jussieu, nephew of Bernard.

Bourdelin, who succeeded Louis Lemery as professor of chemistry, being obliged, on account of his advanced age, to discontinue his lectures, was replaced by Macquer.

Hunaud dying in 1742, his place was bestowed upon Winslow, the most celebrated anatomist in Europe, and upon the death of the latter in 1760, Ferrein filled the chair of anatomy with distinction. He died in 1769, and was succeeded by Antony Petit, whose brilliant lectures

* The skeletons were still crowded together in a separate room.

attracted not only medical pupils, but crowds of persons unconnected with the science.

In 1743, the establishment lost the painter Aubriet, who was the oldest inhabitant of the garden. His drawings on vellum are numerous, and though not so highly finished as those of Robert, are very exact. During the last years of his life, he was aided by mademoiselle de Basseporte, who succeeded him.

In 1771, Buffon was attacked by an illness which caused the most serious apprehensions for his life. During his convalescence, he learned that the count d'Angiviller had obtained the reversion of his place of intendant of the king's garden. Buffon was deeply wounded by this proceeding. The count d'Angiviller, however, succeeded in regaining his friendship. As the place of director of the king's buildings, and chief of the academies of painting and sculpture, required the count to point out the great men whose statues were to be executed in marble at the public expence, he asked permission of the king to erect one to Buffon. The king assented to the proposal; and the celebrated Pajou was charged with its execution. The statue was finished in 1776, and placed on the staircase leading to the galleries. It is now in the library of the Museum.

The health of Buffon being perfectly re-established in the beginning of 1772, he purchased, with the aid of the government, two houses adjoining the Museum, one of which he destined for the dwelling of the intendant, and removed into it accordingly; the first floor was appropriated to his household, and the others to such objects as had not yet found their place in the Museum.

From that moment, every branch of the establishment rapidly prospered, and the way was prepared for the im-

provements which have taken place since the new organization.

Buffon, yielding to the repeated importunities of M. de Jussieu, made known the wants of the institution to the minister, the duke de la Vrillière; and obtained, in 1773, the sum of 36,000 francs for the formation of a new scientific garden. The ground was prepared, and the plants taken up in the autumn, with suitable precautions, were transplanted at the end of the winter. M. de Jussieu took this opportunity to dispose them according to the new method. The nomenclature of Linnæus was substituted for that of Tournefort; and the botanical lectures were from that moment regularly delivered. The botanical garden and orangery were enclosed with an iron railing; and a gentle slope was formed from the lower alleys to the rising ground, ornamented on each side by rows of dwarf elms and iron palisades.

Some years after, Buffon undertook to prolong the garden, and double its extent, by the addition of the land which separated it from the rue de Seine, and the demolition of the houses near the residence of the intendant and the great southern alley.

This space, occupied by plants for domestic use, belonged almost exclusively to the monks of the abbey of Saint Victor. Some woodyards near the quay were municipal property. The municipal administration were ready to give up such parts of the ground as pertained to the city; but the monks could not sell the property of the abbey. Buffon laboured to surmount this obstacle, and succeeded in the following manner.

Between the garden, the boulevard, and the rue Poliveau, was a vast enclosure, traversed by the Bièvre, and belonging, with the buildings, to a single individual.

Buffon bought it in 1779, for the sum of 142,000 francs. He then induced the monks of Saint Victor to exchange their lands for others of the same value, forming a part of his recent purchase.

When in possession of the tract to be annexed to the garden, he indemnified the ocupants, and began his operations in 1782. In the first place he demolished the buildings which interfered with the regularity of his plan, and laid out a street, parallel to the great alley which bounded the garden on the south. The inhabitants of that quarter gave it the name of *rue de Buffon*, which was confirmed by the municipal body. A wall was raised round that part of the garden which was not on a level with the street, and the remainder was enclosed by an iron railing.

The limits of the garden being thus fixed, he continued the principal alley to the quay, and formed two others parallel, along the walls which formed its two sides. That on the south was left without trees, from the fear of throwing too much shade on the cultivated ground; the corresponding one was planted with horse-chesnuts. The terrace wall which bordered the establishment on the east was pulled down, and the botanical garden and nursery were enlarged. Between the two principal alleys, a large square basin was sunk to the level of the river, and ornamented on the sides with various shrubs. A parterre, appropriated to the most interesting plants that flourish in our climate, occupied the remainder of the ground towards the river.

On the sides of the garden, four large squares were enclosed by trellises; of which, that next the rue de Buffon was planted in quincunx with trees of the four seasons; the three others adjoining the botanical garden were appropriated, the first to an assemblage of fruit trees, the

second to the sowing of economical plants; and the third, which now forms a *school of agriculture,* for a short time supplied the place of a nursery. The transverse alleys which separate them were planted with trees of different species.

In 1786, Buffon induced the government to purchase some ground opposite the scientific garden, which belonged to a company, who intended to build upon it. As it was below the adjacent level, bordered by terraces, and thus sheltered towards the north and west, the seed beds were removed thither, as well as those plants which required peculiar care. On the spot previously occupied by the seed-beds a large hot-house was constructed, which bears the name of Buffon.

As the cabinet and the amphitheatre were found too small, and the latter in other respects inconvenient, the king purchased and annexed to the establishment, in 1787, the Hôtel de Magny, with its courts and gardens, situated between the hill of evergreens and the rue de Seine.

On this ground Buffon constructed the amphitheatre, which now serves for the lectures of botany and chemistry, and removed the lodging of some persons attached to the establishment to the Hôtel de Magny. The second floor of the cabinet being thus left vacant, was fitted up for the reception of the collections, and permission obtained from the government to erect an addition to the former galleries.

The celebrity of the establishment increasing, individuals offered specimens to the cabinet; learned societies eagerly contributed to the progress of knowledge, by enriching a public deposit; and sovereigns, as an agreeable present to the king, sent to his Museum duplicates of the curiosities in their own.

The government neglected nothing for the prosperity of an establishment which did honour to the nation. More considerable funds than had before been granted were placed at the disposal of M. Daubenton, for the purchase of rare and interesting objects; foreign trees were transplanted; the cabinet of zoology was enriched; and salaries were given to learned correspondents, who engaged to collect objects for the botanical garden and the cabinet.

In 1784, Daubenton the younger being obliged by bad health to resign his place of keeper of the cabinet, Buffon appointed M. de Lacépède to be his successor.

The great increase of correspondence rendered necessary the appointment of an assistant keeper of the cabinet, to which place Buffon appointed his friend Faujas de Saint Fond, who did not limit himself to epistolary intercourse, but made several journeys, and came back laden with treasures for the Museum.

Mademoiselle Basseporte, during thirty years, had added to the collection of drawings on vellum, such objects as were pointed out to her by Bernard de Jussieu. Her zeal was unabated, but her talent was enfeebled by age. Buffon obtained the reversion of her place for M. Van Spaendonck, who immediately assumed its active duties, and succeeded mademoiselle Basseporte in 1780. This choice had the unforeseen and happy consequence of founding a chair of *iconography*.

The garden and cabinet being open to the public, it became necessary to maintain an exact police, and the requisite authority for this purpose was vested in an inspector, with a body of guards at his disposal, and a salary of 4000 francs; but the office has since been suppressed, and the service of the Museum confided to a company of invalids.

At the instance of M. Lemonnier, the duties of pro-

fessor of botany were separated, in 1786, from those of demonstrator, which were discharged by M. de Jussieu, and given to M. Desfontaines, whose lectures were not confined to the exterior forms of plants, but comprised their affinities, uses, and modifications. To the method of teaching adopted at this period, are to be ascribed those works which have made vegetable physiology the basis of botany, and led to the application of this science to agriculture and the arts.

Upon the death of Macquer in 1784, Buffon appointed M. Fourcroy to the chemical chair, and from his entrance into the garden must be dated the propagation of the new theory which has changed the face of the science.

Antony Petit maintained the reputation which Duverney and Winslow had given to the chair of anatomy, and saw the number of his pupils increase daily; but he at length became less exact in delivering his lectures, and this negligence excited the louder murmurs from the universal eagerness to hear him. He was therefore assisted by Vic-d'Air, a man in every respect worthy to succeed him, and to whom he wished the chair should be given at his death; but Buffon thought it due to M. Portal, who ten years before had lectured for Ferrein. In 1778, M. Portal was appointed to the chair, which he still occupies; uniting this office to that of chief physician to the king.

Though Vic-d'Air assisted Petit only two years, he conferred a lasting benefit upon science by diffusing just ideas on comparative anatomy, for which a separate chair has since been created in the Museum, and which has become the basis of zoology.

At the death of Buffon, which happened on the 16th of April, 1788, the place of intendant of the garden was not given to the count d'Angiviller, who had obtained the reversion, but to his brother the marquis de la Billarderie.

That nobleman carried on the works begun by Buffon, constructed the small hot-house of the *ficoideæ*, and attached to the institution the chevalier de Lamarck, by appointing him botanist of the cabinet, with the charge of the herbarium. He neglected nothing to promote the interest and maintain the order of the institution, but as the systematic reduction of the public expenses was already begun at court, he could not with the least prospect of success demand extraordinary funds; and the establishment had become too extensive for the form of administration in use in the time of Buffon.

On the 20th of August, 1790, M. Lebrun made a report to the Constituent Assembly, in the name of the Committee of Finances, on the state of the king's garden, in which its expenses were estimated at 92,222 francs, 12,777 francs being for necessary repairs. This report, which was the signal for a new organization, was followed by the draught of a decree proposing the reduction of the intendant's salary from 12,000 to 8,000 francs; the suppression of several places; an increased stipend to some of the professors; the creation of a chair of natural history, etc.

The disorders of the revolution at this period induced the marquis de la Billarderie to withdraw from France, and his place of intendant was filled by the appointment of M. de Saint Pierre, in 1792. That distinguished writer presented several memoirs to the ministry containing very sound regulations, conceived in that spirit of economy which circumstances rendered necessary. By retrenching every needless expense, he provided funds for objects of acknowledged utility; and built a hot-house which now bears his name, in continuation of that of the Peruvian cactus, behind the labyrinth.

The menagerie at Versailles being abandoned, and the

animals likely to perish of hunger, M. Couturier, intendant of the king's domains in that city, offered them, by order of the minister, to M. de Saint Pierre; but as the latter had neither convenient places for their reception, nor means of providing for their subsistence, he prevailed on M. Couturier to keep them, and immediately addressed a memoir to the government on the importance of establishing a menagerie in the garden. This address had the desired effect, and proper measures were ordered to be taken for the preservation of the animals, and their removal to the Museum; which, however, was deferred till eighteen months after.

A decree of the Legislative Assembly, of the 18th of August, 1792, having suppressed the universities, the faculties of medicine, etc. there was reason to fear that the king's garden would be involved in the proscription; but as it was considered national property, and visitors of all classes were equally well received, and as the people believed the garden to be destined for the culture of medicinal plants, and the laboratory of chemistry to be a manufactory of saltpetre, it was respected.

Still a disorderly faction, rendered formidable by its triumph on the 31st of May, threatened every vestige of the monarchy. An institution whose officers had been appointed by the king, was naturally the object of its jealousy. The peril was imminent, when M. Lakanal, president of the Committee of Public Instruction, being informed of the danger, repaired secretly to the garden to confer with Messrs. Daubenton, Desfontaines, and others, on the means of averting it. A copy of regulations was put into his hands, and the next day, the 10th of June, 1793, he obtained a decree for the re-organization of the establishment.

The principal articles in this decree were the suppres-

sion of the place of intendant, whose salary was to be equally divided amongst the professors, and the establishment of twelve courses of lectures, as follow: — 1. Mineralogy; 2. General Chemistry; 3. Chemistry applied to the arts; 4. Botany; 5. Rural Botany; 6. Agriculture; 7 and 8. (two courses) Zoology; 9. Human Anatomy; 10. Comparative Anatomy; 11. Geology; 12. Iconography.

Thus twelve chairs were established; but the appointment of professors to fill them was left to the officers of the garden themselves. These were: Messrs. Daubenton, keeper of the cabinet; Fourcroy, professor of chemistry; Brongniart, demonstrator; Desfontaines, professor of botany; De Jussieu, demonstrator; Portal, professor of anatomy; Mertrud, demonstrator; de Lamarck, botanist of the cabinet, with the care of the herbarium; Faujas Saint Fond, assistant keeper of the cabinet and corresponding secretary; Geoffroy, sub-demonstrator of the cabinet; Van Spaendonck, painter; Thouin, chief gardener. The correspondence pertaining to the assembly, and the herbarium being from this time placed under the direction of the professor of botany, M. Faujas and M. de Lamarck were left without employment. In order to retain them in the establishment, the former was made professor of geology, and the latter appointed to teach the history of invertebrated animals.

The professors having received notice of this decree, met on the 9th of July, 1793, and appointed M. Daubenton president, M. Desfontaines secretary, and M. Thouin treasurer. From that time they assembled on stated days, and planned the supplementary regulations enjoined by the legislative body.

The places of keeper and assistant keeper of the cabinet were suppressed, and the key of the galleries, the preser-

vation of the objects, and the reception of visitors, given in charge to M. Lucas, who had passed his life in the establishment.

M. Andrew Thouin, being made professor of agriculture, M. John Thouin was appointed chief gardener.—Four assistant naturalists* were appointed for the arrangement and preparation of objects, under the direction of the professors, and three painters were attached to the Museum, viz. M. Maréchal and the brothers Henry and Joseph Redouté. These regulations and appointments were approved by the government.

At the same time the library was disposed for the reception of the books and drawings; which last were contained in sixty-four portfolios.

In 1794, M. Toscan was appointed librarian, and M. Mordant Delaunay assistant; and the library was opened to the public on the 7th of September, 1794.

The animals from the menagerie at Versailles, those from Rincy, and others belonging to private individuals, having been removed to the Museum in 1794, dens were formed under the galleries of the cabinet for those which it was necessary to confine, and the others were placed in stables or among the forest trees. In the mean time, a small building at the extremity of the avenue of horse-chesnuts was arranged as a temporary menagerie for ferocious beasts.

In the same year, the rooms of the cabinet were more perfectly arranged, and it was decided that new galleries should be constructed on the second floor, and that the house and lands adjoining the Museum on the north-west should be purchased.

The report of the Committee of Public Instruction

* Messrs. Desmoulins, Dufresne, Valenciennes, and Deleure; the two former for zoology, and the others for mineralogy and botany.

approved the regulations of the professors, and fixed the organization of the Museum in its present form, with the exception of slight modifications exacted by the change of circumstances. A law of the 11th of December, 1794, created a third chair of zoology, to which M. de Lacépède was appointed; it likewise confided the entire administration of the establishment to the professors; increased their salary from 2,800 to 5,000 francs; fixed the expences of the following year at 194,000 francs; and ordained that the land between the rue Poliveau, the rue de Seine, the river, the boulevard, and the rue Saint Victor, should be united to the Museum.

The wretchedness of the times was now sensibly felt. Although houses and lands of great value were annexed to the garden, magnificent collections acquired, and the most useful buildings commenced, every thing languished within. Much was undertaken and nothing completed. Funds were wanting to pay the workmen, to provide nourishment for the animals, and to defray the expence of the collections. Potatoes were cultivated in the beds destined for the rarest plants, and the establishment was threatened with total distruction.

At the close of the year 1794 the amphitheatre was finished; and in June, 1795, the houses and gardens on the west, which before the revolution had been occupied by a religious community called the New Converts, were added. Towards the east, an extensive tenement, belonging to the nation, which had been occupied as an office for the administration of hackney-coaches, and had since been used as a flour warehouse, was annexed in August of the same year. In the buildings and courts, a green-house and gallery of anatomy have since been constructed. About the same period some wood-yards to the east and north of

the green-house were purchased, and converted into parks for the ruminating animals.

In the meanwhile, all the funds that could be disposed of were employed in the construction of an additional hot-house, for plants from America, to obtain which captain Baudin had been sent out. He anchored at Fecamp on the 12th of June, 1798; his collections, forwarded by the Seine, arrived at the Museum on the 12th of July following.

Never had so great a number of living plants and trees been received at once. There were one hundred large tubs, several of which contained stocks from six to ten feet high. This voyage added greatly in other respects to the riches of the cabinet. The herbarium was increased by a vast number of specimens, carefully gathered and dried. A collection was also made of all the different kinds of wood of Saint Thomas and Porto Rico; and a great number of quadrupeds, birds, and insects were likewise obtained.

Magnificent collections continued to be received from other quarters. In June, 1795, arrived the cabinet of the stadtholder, rich in every branch of natural history, and especially in zoology. In February, 1796, M. Desfontaines presented to the Museum his collection of insects from the coast of Barbary. In November of the same year, the establishment received an accession to its riches from the Low Countries, and the collection of precious stones at the Mint was removed to the Museum. In February, 1797, the minister procured the African birds which had served for the drawings of Levaillant's celebrated work. In 1798, the collection formed by Brocheton in Guyana, and that made under the tropics by captain Baudin, filled the hot-houses and galleries of the Museum.

Embarrassment was still felt in the year 1800, and so

trifling were the pecuniary supplies afforded to the establishment, that the least valuable animals of the menagerie were killed to provide food for the remainder. The face of things, however, speedily changed.

Bonaparte being placed at the head of affairs, turned his attention to the Museum, to which he not only furnished funds for continuing the works already begun, but enlarged the garden and made considerable additions to the collections.

No foreign animals had for some years been added to the menagerie, and if we except the lions, which had produced young, and two elephants brought from Holland in 1798, it contained few that were remarkable. Several were said to exist in London, which the owner, M. Penbrock, wished to dispose of; and in July, 1800, M. Chaptal, then minister of the interior, sent M. Delaunay to England, who, for the sum of 175,000 francs, bought two tigers, male and female; a male and female lynx, a mandrill, a leopard, a panther, and a hyena; with a number of birds. All these arrived in safety, and were placed in lodges constructed at the bottom of the horse-chesnut avenue. Sir Joseph Banks took this opportunity of presenting to the Museum several curious plants.

About this time, the cameleopard and other valuable preparations were placed in the galleries; the skeletons were arranged; numerous specimens of minerals were selected for exhibition in the galleries, and the insects were classified.

In 1801, the botanical garden was increased in extent one third, and the two parterres opposite the cabinet were planted; the upper gallery of the cabinet was finished, and the principal objects methodically arranged; the greenhouse was completed, and filled with magnificent shrubs;

the plan of the menagerie was finally settled; several wood-yards were purchased and transformed into parks; and the institution assumed a most flourishing appearance.

An enterprize which more than any other contributed to spread the fame of the Museum, was the publication of the *Annals*, which, from the twentieth volume, have been continued under the title of *Mémoirs*. It now forms twenty-six quarto volumes.

In 1802, the precious stones belonging to the Museum were exchanged for a superb cabinet of minerals, the property of a German, named Weiss. It consisted of one thousand six hundred and seventy-six choice specimens, and was valued at 150,000 francs. The precious stones were estimated, but as they were not equal in value to the price agreed on for the minerals, the remainder was paid by the government. From that moment the Museum possessed a regular series of mineralogical specimens, with very few intervals.

The same year M. Geoffroy presented to the cabinet a collection of objects of natural history, formed during a residence of four years in Egypt, among which were found several of the sacred animals preserved for ages in the tombs of Thebes and Memphis.

In 1802, several pieces of land were obtained for the herbivorous animals, and the architect, M. Molinos, presented the plan of the rotundo in the centre of the menagerie, as a lodging for ferocious beasts. The first stone was laid in 1804, but when raised a few feet, it was found to be ill adapted to its object, and the works were suspended.

In 1804, drawers were placed along the whole extent of the second floor of the cabinet, above which were displayed, in glazed cases, the insects, shells, crustaceous animals, madrepores, etc.; in the drawers beneath, were

deposited the duplicates of the collection of entomology, and some rare insects, whose colours it was apprehended might be injured by the light.

About the same time, the Museum was enriched by some very precious geological collections. The emperor Napoleon presented the fossil fishes obtained from the count Gazola, the collection offered him by the city of Verona, and that of Corsican rocks received from M. de Barral, an officer of the island. These occupy one of the largest rooms of the cabinet.

The anatomical preparations were continued with such activity, that in 1805, one hundred and one quadrupeds, five hundred birds, and as many reptiles and fishes, were placed in the cabinet.

In 1804 the Museum was enriched by the arrival of the ships Geographer and Naturalist, which had been sent, in 1800, to Australasia, for the purpose of making discoveries in geography and natural science. This collection consisted of more than one hundred thousand specimens of animals of all classes.

The same voyage procured several living animals, among which were the zebra and the gnu, presented by M. Janson, governor of the Cape, to the empress Josephine, and by her to the Museum. The botanical collection was not less important.

In 1804, several living shrubs were received from New Holland, which were easily propagated.

Whilst the green-house was finishing, and additions were making to the cabinet, the menagerie was not neglected; every year a few acres were added to the latter along the rue de Seine. As the extraordinary funds had been absorbed by the cabinet and green-house, it was impossible to construct a suitable edifice; a building near the rue de Seine was therefore fitted up as well as circum-

stances would permit. A number of cells with a western aspect were prepared for the monkeys, and large cages for the birds of prey. Contiguous to the latter is a court for domestic fowls.

In 1805, the place of keeper of the animals was created, and M. Frederick Cuvier appointed to fill it; so that the animals are now not only properly placed and taken care of, but observed in every circumstance of their habits, gestation, etc.

In 1806, the cabinet of comparative anatomy was temporarily arranged for public exhibition. About the same time, M. Cuvier presented to the Museum, in exchange for some duplicate books, a collection of fossil bones having no specific identity with existing animals. This collection, with that of fishes from Mount Bolca, fills one of the rooms of the cabinet.

In 1808, the botanical collection was disposed in its present order. A large room was appropriated for the general herbarium, composed by the union of the several collections; a second room was destined for fruits and other productions of the vegetable kingdom; and a third for specimens of wood. This collection, the most complete in existence, is not open to the public indiscriminately.

In 1807, funds were assigned by the government to make additions to the cabinet, by prolonging the galleries of the first and second floors as far as the terrace behind the labyrinth. These important works were finished in 1810, and three new rooms were occupied in March, 1811; one of them was appropriated to rocks, and two others to volcanic productions and fossils. The addition on the second floor was devoted to the quadrupeds and monkeys.

The building of the rotundo was next resumed, and the

interior altered for the accommodation of such herbivorous animals as, like the elephant, the camel, etc., require warmth and care in winter, and while suckling their young. It was finished in 1812, and forms a picturesque decoration to the menagerie, but is ill adapted to its present use.

Besides the collections already mentioned, the Corsican rocks of M. Rampasse were purchased by the emperor, to complete the series of M. de Barral. In 1808, M. Geoffroy brought from Lisbon a very beautiful collection in every branch of natural history. In 1809, the minister procured the specimens of North American wood collected by M. Michaux; and also a herbarium, containing the original specimens for the Flora of his father, who died at Madagascar. In 1810, twenty-four animals arrived from the menagerie of the king of Holland; minerals were sent from Italy and Germany, by M. Marcel de Serres; and presents of several animals, and a beautiful herbarium from Cayenne, by M. Martin, superintendent of the nurseries in that colony.

In the year 1813, the revenue of the Museum was reduced, and no important enterprize was undertaken.

In 1814, when the allied troops entered Paris, a body of Prussians were about to take up their quarters in the garden; but a safeguard for the Museum, and an exemption from all military requisitions, was obtained from the Prussian general; and though no person was refused admittance, it sustained not the slightest injury. The emperors of Russia and Austria, and the king of Prussia, visited it to admire its riches, and request duplicates of objects in exchange, and information for the founding of similar institutions in their own dominions.

In 1815, upon the return of the allied troops, there

was reason to fear that the Museum would be deprived of a great part of its contents. In fact, the magnificent cabinet of the stadtholder was reclaimed; and M. Brugmann came to Paris to receive and transport it. In this dilemma the professors addressed themselves to M. de Gagern, minister plenipotentiary of Holland, who obtained a revocation of M. Brugmann's instructions; and it was agreed that an equivalent should be furnished from the duplicates of the Museum. This new collection, consisting of a series of eighteen thousand specimens, was, in the opinion of M. Brugmann himself, more precious than the cabinet of the stadtholder.

Shortly after, the emperor of Austria caused M. Boose, his gardener at Schœnbrun, to transport to Paris such plants as were wanting in the king's garden; he also presented to the Museum two beautiful collections, one of Fungi, modelled in wax, and the other of intestinal worms, formed by M. Bremser; and directed M. Schribers to send to the professors a catalogue of the duplicates in his cabinet for their selection; in consequence of which, exchanges mutually advantageous took place.

Several valuable wrought stones were returned to the pope; and many objects of natural history, and books belonging to emigrants, were restored.

After the peace, the king continued to promote the interests of the Museum; but the finances of the state were exhausted by the public misfortunes, and it was at first impossible to afford the requisite supplies. During the first two years, only 275,000 francs, instead of 300,000 per annum, were granted for its expenditure; but every thing has since been placed upon the former footing.

The cabinet of anatomy has been trebled in extent by the addition of the adjacent buildings. A hall on the

ground floor now contains the larger skeletons, and different classes of objects occupy the divisions of the gallery above.

These arrangements being finished in 1817, the lodge for the beasts of prey, which had been long planned, was begun in March, 1818, and the animals were removed into it in the spring of 1821. This edifice, of regular but simple architecture, forms a beautiful decoration at one extremity of the menagerie, corresponding with the greenhouse at the other. More ground has since been acquired for the herbivorous animals, and it is in contemplation to add the whole tract between the garden and the rue de Seine.

Since the restoration, the government has continued to send travellers into distant regions to examine their natural productions; and considerable collections have already been received from Calcutta and Sumatra, from Pondicherry and Chandernagor, from Brazil, and from North America. M. Lalande, who visited the Cape, and penetrated a considerable distance into the country, has lately brought home a most valuable and numerous zoological collection.

Other travellers have emulously proved their zeal for science. M. Dussumier-Fonbrune has sent home a variety of objects from the Philippine Isles; M. Steven, who passed twelve years in the Crimea and the government of the Caucasus, has enriched the botanical cabinet with a great number of plants from those regions; and M. Dumont Durville, with a herbarium from the shores of the Euxine and the islands of the Archipelago. M. Freycinet has returned from a voyage to the Southern Ocean with a general collection made by the naturalists of the expedition; and captain Philibert, sent out by the government to the Asiatic seas and Guyana, afforded such facilities to M. Perrottet,

gardener of the Museum, who accompanied him, that he brought back one hundred and fifty-eight species of shrubs and trees, from six inches to five feet high, the greater part of which are not found in any other garden of Europe. To this invaluable collection were added several rare birds, and the celebrated gymnotus or electric eel. A number of living animals, and other objects, have been recently presented by M. Milius, late governor of the Isle of Bourbon.

According to a plan submitted to the king by M. de Cazes, a yearly sum of 20,000 francs has been appropriated to the support of travelling pupils, to be appointed by the professors. They are required to keep up a constant correspondence with the Museum, and to transport the natural productions of Europe to other quarters of the globe.

On the 31st of December, 1799, the mineralogical chair becoming vacant by the death of M. Daubenton, the professors chose M. Dolomieu for his successor; the latter dying in November, 1801, was succeeded by M. Hauy, on whose death, in 1822, M. Brongniart was chosen to fill the mineralogical chair.

M. Desfontaines' botanical lectures are generally attended by five or six hundred pupils; and as botany, of all the branches of natural history, is that most cultivated by the female sex, a separate space in the amphitheatre has been reserved for them.

The course of agricultural lectures is delivered by M. Thouin, with such illustrations as are afforded by the practice in the garden and the collection of models.

The chemical chair was held by M. de Fourcroy till his death, in 1809, when he was succeeded by his pupil and relative, M. Laugier, who pursues the method of his master, by expounding with clearness the whole science, as augmented by the discoveries of the last twenty years.

When a chair of chemical arts was substituted for the office of demonstrator, it was given to M. Brongniart. At his death, in 1804, he was succeeded by M. Vauquelin, who, having made practical chemistry his peculiar study, was enabled to give greater scope to this important branch of the science.

The three chairs of zoology are still occupied by the professors first appointed to them, and the number of their pupils increases yearly.

The chair for human anatomy, which has always been filled by professors of distinguished merit, is still occupied by M. Portal.

The chair of comparative anatomy having become vacant in November, 1795, by the death of M. Mertrud, it was bestowed upon M. Cuvier, the present occupant.

M. Faujas de Saint-Fonds, who first occupied the chair of geology, terminated his career in July, 1819; and M. Cordier, an inspector of the mines, was chosen as his successor.

M. Vanspaendonck, who continued professor of painting in the Museum from his appointment, in 1774, till his death, in 1822, formed numerous artists. Although his chair has been suppressed, the iconographical course is delivered jointly by MM. Redouté and Huet, the one taking the animal, the other the vegetable kingdom.

The Museum employs one hundred and sixty-one persons, of whom ninety-nine are paid by the month, and sixty-two by the year. A correspondence is kept up with all similar establishments, and a prodigious quantity of seeds, slips, etc. are annually distributed.

This Museum is unquestionably the richest of its kind in the world. The garden, the buildings, and the collections, form a magnificent establishment; but it is the extent given to instruction which has infused new life

into the institution, and rendered it of general utility. At the death of Buffon there were only three professors, and three demonstrators, belonging to the king's garden. In the Museum there are now thirteen professors, with naturalists attached to such as need assistance; and twice as many lectures are delivered.

CABINET D'ANATOMIE.

(See *Faculté de Médecine,* page 285.)

MUSÉE D'ARTILLERIE.

This Museum, established in the ancient convent of the Jacobins in the rue Saint Dominique, was originally formed of arms from the Garde-Meuble de la Couronne, the chateau of Chantilly, and other extensive armories.

It contained many thousand muskets, sabres, swords, poniards, maces, etc. of all ages and countries. Among the most rare objects were suits of armour of several of the kings of France; some suits of female armour, among others that of the Maid of Orleans; and a small prayer book, which contained a pistol in the interior. During the late war, the treasure of this Museum was greatly augmented by the spoils of the enemy.

In 1814, the Museum was considerably diminished by the removal of arms claimed by the allied powers. During the Hundred Days it was re-established; but in 1815, according to Dulaure, the Prussians carried off five hundred and eighty chests of arms.

The remains of this Museum are curious. Although several additions have been made to it, the collection is now comparatively small.

MUSÉE DES MONUMENS FRANÇAIS.

The National Convention, after having decreed that the property of the clergy belonged to the commonwealth, charged the committee of alienation to preserve such monuments of the arts as existed in France.

M. Larochefoucauld, president of this committee, made choice of scholars and artists, whom he formed into a body for the selection of the monuments and books that the committee might wish to be preserved.

The municipality of Paris, being charged with the execution of the decrees of the National Convention, likewise appointed scholars and artists, who were associated with those chosen by the committee of alienation, under the title of *Commission des Monumens.* The committee of alienation appropriated the monastery of the Petits Augustins * for the reception of pictures and sculpture, and that of the Cordeliers or Franciscans,† for books, manuscripts, etc. Scientific directions were published by the commission on the means of preserving the valuable objects which they proposed to collect.

In January, 1791, upon the presentation of M. Doyen, the municipality appointed M. Lenoir to be keeper of the repository of the monuments of art, rue des Petits Augustins, and to his exertions, in conjunction with those of the learned antiquary Leblond, the success of the establishment may be attributed.

Their first object was to remove from the church of Saint Denis the magnificent tombs of Louis XII., Francis I. and Henry II. The exhumation of the bodies in this church presented an interesting although melancholy spectacle.§ Several of the personages who had been in-

* See Vol. I., p. 275. † See *Cordeliers*, Vol. I., p. 249.

§ See Appendix.

terred there, from the time of its foundation till towards the fourteenth century, in coffins of stone, were found with their garments still fresh, and with utensils by their side. These antiquities, so valuable for the chronology of costumes, were destroyed, and the materials conveyed to the mint. About the same period (1793), Grégoire, president of the *Commission des Arts*, which superseded that *des Monumens*, published three pamphlets against Vandalism, which, being extensively circulated in the departments, served to rescue a great number of manuscripts, monuments, and rare specimens from destruction.

Notwithstanding the opposition of several artists, M. Lenoir succeeded in obtaining permission to collect the monuments of the middle ages, and thus were formed the two first centuries of the Museum subsequently established by him.

The collection of so extensive and valuable a series of monuments of every era, suggested to M. Lenoir the idea of forming a distinct historical and chronological Museum, where the different ages of French sculpture might be found in separate rooms, each of which should exhibit the character of the century which it was intended to represent; and of placing in the other establishments the pictures and statues which had no relation either to the history of France, or to that of French art. This plan was unanimously approved.

In a short time, the productions of four centuries, arranged in separate rooms, and a sepulchral chamber, erected for the tomb of Francis I., presented their claims to the spectator's attention.

A vestibule contained monuments of the different centuries chronologically arranged, and enabled the artist and the amateur to see at a single glance the infancy of the art among the Goths, its progress under Louis XII.,

its perfection under Francis I., and the commencement of its decline under Louis XIV. In this vestibule were seen obscure chapels, in which the family of the Valois seemed to shrink from observation; Francis I. reposing amidst pillars of alabaster, jasper and porphyry; Henry II. with his consort, Catherine de Médicis; Louis XIII. and Louis XIV.* prostrate at the footstool of the Eternal; and Richelieu, lying in more than princely pomp, shewing himself, even in the realm of death, to be, "in all but name, a king." In a spacious vault, dimly lighted by Gothic windows, were placed the tombs of the monarchs who swayed the sceptre of France from Clovis to Philip III. This vault took the name of the thirteenth century, because the cenotaphs contained in it were erected at that epoch, by Saint Louis, although the personages of whom they were memorials occupied a period extending from the beginning of the sixth to the end of the thirteenth century. The fourteenth and fifteenth centuries presented monuments of Charles V., of the family of Orleans, of Duguesclin, Sancerre, Isabeau of Bavaria, Juvenal des Ursins, Philippe de Commines, Pierre de Navarre, Tannegui du Châtel, etc.

Passing by the vestibule, a spacious, light, and highly ornamented room, announced at its door the *état des arts dans le dix-septième siècle,* and upon entering it, the age of Louis XIV. seemed to revive, and the visitor might imagine that he was holding converse with Turenne, Montausier, Colbert, Molière, Corneille and Racine.

A garden attached to the establishment afforded an opportunity for an Elysium, and here, overshadowed by cypresses and poplars, the mausoleum of Abelard and Heloise† rose amidst a number of sarcophagi, after the

* Now on each side of the high altar at Notre Dame.

† Now at the cemetery of Père Lachaise.

designs of Percier, in which were deposited the remains of many of the "mighty dead" who had shed lustre on the arms and the arts of France.

This Museum has been dissolved since the restoration, and its valuable contents have been placed in their original stations, or in situations adapted to their nature and object.

Various opinions have been entertained respecting the establishment of this Museum, and the propriety of its dispersion since the return of the royal family to France.

Saint Victor, in his *Tableau de Paris*, says: "Nothing can be imagined more absurd and incongruous than the idea of composing monuments with the fragments of other monuments; but this is the sight which shocks the eye at every step in this Museum: the arrangement of it presents all the characters of ignorance, pretension, and bad taste."

Dulaure, with whom we perfectly agree, says, in his *Histoire de Paris:* "The productions of antiquity, of the middle ages, and of modern times are seen classed in centuries, and consequently in a manner the most instructive and the best adapted to make known the state of the arts, and their progressive or retrograde march."

CONSERVATOIRE ROYAL DES ARTS ET MÉTIERS.

M. Grégoire, bishop of Blois, a member of the National Convention, was the first who suggested the idea of forming a national repository of machines, models, drawings, etc. for the improvement of machinery and implements connected with manufactures, agriculture, and other branches of industry.

The formation of this establishment was ordained by a Conventional decree of the 19th Vendémiaire, an III. (Oc-

tober 10, 1794), and a committee, of which M. Grégoire was president, was appointed to carry it into execution; but it assumed little importance till 1798.

There previously existed in Paris three repositories of machines. At the Louvre were those which M. Pajot d'Ozembray presented to the Academy of the Sciences, and which had been considerably augmented by that learned body. At the Hôtel de Mortagne, rue de Charonne, were five hundred machines, bequeathed to the government, in 1782, by the celebrated Vaucanson. Another repository was in the rue de l'Université, and contained a numerous collection of agricultural implements of all countries.

These three repositories were formed into one, by a decree of the Council of Five Hundred, dated the 17th Floreal, an VI. (May 4, 1798), and established in the buildings of the ancient abbey of Saint-Martin-des-Champs.*

Various changes were afterwards effected in this establishment. In 1810, a gratuitous school was formed to afford instruction in drawing the figure, ornament, and structure of machines; in arithmetic, algebra, geometry, descriptive geography, the application of these various branches of the mathematics to timber and stone cutting, and the calculation of machines.

By a law of the 17th Vendémiaire, an VII. (October 8, 1798), all persons to whom patents were granted, were bound to deposit at the Conservatoire des Arts et Métiers their original patents, together with the description, plans, designs and models relating thereto; and the Conservatoire was authorized to have them printed, engraved and published.

In 1817, the repository was completely reorganized, and a Council of Amelioration, consisting of five members,

* See Vol. I., p. 238.

was established. By a royal ordinance, dated November 25, 1819, three courses of lectures were founded, two of which relate to mechanics and chemistry applied to the arts, and the third to manufacturing processes.

The following description of its contents will convey an idea of this repository :—

The objects of the collection are contained in fourteen apartments, consisting of rooms, vestibules or galleries.

The *Galérie d'Entrée* presents full-sized machines, such as yokes, ploughs, drill-ploughs, querns, saws, hydraulic machines, pumps, vehicles of various descriptions, rollers, axle-trees, jacks, etc.

The *Salle d'Agriculture* contains models of spades, pick-axes, shovels, ploughs, drill-ploughs, thrashing-machines, dressing-machines, water-mills, wind-mills, hydraulic machines worked by steam, pumps, bee-hives, etc.

The *Salle des Filatures,* which comprises two rooms, presents full-sized machines, such as jennies for spinning silk, mills, reels, looms, carding machines, etc.

The *Grande Galérie* contains models of stone cutting machines and building tools.

In the *Galérie des Échantillons,* are models and full-sized machines. They consist of stills, furnaces, ovens, flues, stoves, lamps, wool-dressing machines, spinning-jennies, reels, spinning-wheels, calenders, and a great number of models in the trade of the locksmith.

In the *Salle de Vaucanson* are tools, flatteners, machines to make screws, plates for printing calicoes, several models relating to the art of printing, stereotype and polyamatype, presses, etc.

The *Salle de l'Éventail* presents models of machines for making the cogs of wheels, telegraphs, models relative to weights and measures, arithmetical machines, and mathematical instruments.

The *Salle des Tours* contains models of towers of various forms.

The *Salle latérale sur le Jardin* contains machines to draw landscapes, mirrors, spectacles, telescopes, microscopes, *cameræ obscuræ*, air-pumps, magnets, electrical machines, orreries, spheres, astronomic calendars, etc.

The *Salle des Outils* contains edgetools, and all kinds of instruments for beating, boring, and cleaving.

The *Salle de l'Horlogerie* contains the tools used in clock and watch making, astronomical pendulums, sea-clocks, machines for dividing astronomical instruments, etc.

The *Cabinet de Physique* is divided into nine sections. The first, called *partie mécanique*, contains a marble billiard table for demonstrating various mechanical principles, several of Atwood's and Bulfinger's machines, Grenet's sphere, the balance of Sanctorius, the screw of Archimedes, etc. The *partie hydrostatique* contains several hydrostatic balances, machines for the demonstration of pressure, hydrometers, aerometers, etc. The *partie pneumatique* is composed of various pneumatic instruments, hygrometers, intermittent fountains, siphons, barometers, thermometers, etc. The *partie acoustique* presents sonometers, bells, musical instruments, acoustic horns, and the tamtam augon, an Indian instrument. The *partie pneumato-chimique* is formed of tubs for making experiments with gas; boxes, matrasses, retorts, furnaces, alembics, pyrometers, an aerostatic globe, a Montgolfière, various endiometers, fire engines, lamps, etc. The *partie électrique* contains several electrical machines, condensers, Leyden bottles, conductors, etc. The *partie galvanique* consists of galvanic piles, condensers, etc. The *partie aimantine* is composed of various magnetic objects. The *partie optique* contains reflectors, heliostats, mirrors, convex lens, prisms, polyprisms, cameræ obscuræ,

artificial eyes, megascopes, microscopes, telescopes, etc. In this cabinet are also several tables of costly materials, stoves, stands, columns, lamps, joiners' tools, round cages, etc.

The *Salle des Dessins* contains a numerous series of designs of hydraulic machines, agricultural machines and implements, carriages of all descriptions, fire-escapes, ladders, rammers, machines for cotton, wool, and silk spinning, looms, tools, machines for making needles and assignats, weights and measures, printing apparatus, flues, stoves, furnaces, washing machines, stills, ovens, instruments connected with general and cannon foundry, artillery and engines of war, implements for the manufactory of arms and gunpowder, objects connected with navigation, instruments used in paper-making, aerostats, mathematical, optical and musical instruments, tools for clock and watch making, lamps and other objects.

The Conservatoire has a well-selected library, consisting for the most part of books which relate to the arts and sciences taught there.

Few museums are more interesting, instructive or valuable than this repository. It is a collection peculiar to the metropolis of France, and cannot fail of producing the most beneficial effects. Undoubtedly it has diffused an extensive knowledge of mechanics, and a skilful adaptation of the simplest instruments to the most complicated purposes; but the peculiar character of the nation has confined this to trifling objects, while those higher branches of the arts which are connected with the support and comfort of human life have been comparatively neglected.

CHAP. VIII.

THEATRES, PUBLIC GARDENS, ETC.

THEATRES.

SKETCH OF THE ORIGIN AND PROGRESS OF THE DRAMA IN PARIS.

As early as the time of the Merovingian race, buffoons, jugglers, and dancers are mentioned in the history of France. Their exhibitions gradually became so licentious, that in 780 they were prohibited by Charlemagne. As the public had, however, acquired a taste for spectacles, it was sought to associate them with the holy mysteries of religion, and hence originated that species of saturnalia called *Fête des Fous*,* which was anathematized by the councils held at Sens in 1460 and 1485.

To the latter exhibition succeeded bards, jesters, singers, and *jongleurs*, who gave an idea of dramatic poetry in their *Sirventes*, in which it was difficult to decide whether praise or satire was predominant; and in their *Tensons*, or questions, which drew forth a coarse kind of witticism, known by the name of *Jeux-partis*.

* See Vol. I., p. 20.

The jesters composed romances in prose or verse; the singers executed the pieces produced by the bards, and were accompanied upon instruments by the *jongleurs*. On the extermination of the bards by the feudal wars, several companies were formed, who went from town to town, and whose exhibitions consisted of juggling, burlesque recitations, and feats performed by monkeys. The extreme licentiousness in which they indulged urged Philip Augustus to banish them; but, being afterwards recalled by that monarch, and tolerated by his successors, they maintained their ground till the time of the crusades, when a new kind of spectacle was introduced.

Pilgrims returned from Judea were the first actors in the new exhibitions. They began by singing canticles and giving petty representations in the streets, which attracted a great number of spectators. Their success induced them to form themselves into a society under the title of *Confrères de la Passion*, and to erect a theatre in the Bourg-de-Saint-Maur-des-Fossés, where they represented the Passion of Christ.

The *prévôt* of Paris, by an ordinance of June 3, 1393, prohibited the inhabitants within his jurisdiction from attending the representations without express permission from the king. The *Confrères* complained to Charles VI., who, upon witnessing a performance, was so well satisfied, that, by letters-patent of November 4, 1402, he authorised them to perform in the capital and its environs, and to appear in the streets in their theatrical costume. He also granted them several other privileges, and declared himself their patron.

Their first representations took place in private houses, but they afterwards obtained a spacious hall in the Hôpital de la Trinité,* where they performed pieces called *Mys-*

* See Vol. I. p. 337.

tères and *Moralités*, taken from the Gospels, the Acts of the Apostles, or the Lives of Saints. With these sacred subjects were associated indecent gestures and licentious allusions of the most revolting description. The exhibitions which were given on Sundays and holidays, were so decidedly countenanced, that vespers were said at an earlier hour on these days, in order to afford an opportunity of attending the spectacle, which began at one o'clock in the afternoon and concluded at five. The price of admittance was two sous.

During the fifteenth century a rage for dramatic exhibitions prevailed in Paris. Upon the entry of kings and queens into the capital, representations were given in the streets through which they passed.* The clerks of the *Basoche* performed on the *table de marbre*† in the *Palais*, *farces*, *soties* and *moralités*, in which they pourtrayed public events, and exposed the abuses and follies of society, and the errors and extravagancies of great personages. The clerks of the Châtelet followed their example. In the market places stages were constructed, upon which pieces calculated to influence the minds of the populace in favour of the government were acted; and even in the colleges the events of ancient and modern history were publicly represented by the professors and pupils.

The interest inspired by the novelty of the representations given by the *Confrères de la Passion* having subsided, they found it necessary to vary their exhibitions, by adding to the *Mystères* the burlesque pieces performed by the clerks of the Basoche; but as the gravity of their character did not allow them to take part in profane representations, they united with a new troop, called *Enfans*

* See *Porte Saint Denis* and *Pont au Change*. † See p. 108.

sans souci, who acted farces enlivened with songs. "At the end of each piece," says an old writer, "there was always *une chanson fort gaillarde.*"

In 1422, when Paris was in the possession of the English, the *Confrères* performed the Mystery of the Passion of Saint George, at the Hôtel de Nesle, before Henry V. of England and his consort.

In 1518 Francis I. granted a confirmation of their privileges to the *Confrères*, who removed to the Hôtel de Flandres, where, in 1547, they performed the *Mystère des Apôtres*, a drama, which was printed, and passed through several editions; and the *Mystère de l'Apocalypse*, a drama of about nine thousand verses, which was also published. A piece, called *le Jeu et Mystère de l'Ancien Testament*, performed about the same period, was a great favourite with the public.

In the same year the following regulations were issued by the *Parlement*, in consequence of some innovations introduced by the *Confrères*:—"Not more than two sous each shall be paid for admittance into the theatre, and not more than 30 *écus* for a box during the performance of a mystery. The performances shall take place only on *fêstes non solennelles;* they shall begin at one o'clock, and conclude at five. Care shall be taken that there be neither tumult nor scandal; and as these spectacles detain persons from attending divine service, and thereby diminish the amount of alms, the *Confrères* shall give to the poor ten thousand livres *tournois*, unless a greater sum be ordered."

The increasing indecency of the farces, and the scandal arising from their association with religious subjects, induced the *Parlement*, in 1548, to issue the following decree:—"The *Confrères* are forbidden to exhibit the

Passion of our Saviour and other sacred mysteries, upon pain of an arbitrary fine: they are, however, allowed to act decent profane mysteries, such as do not offend or injure any one; and all other persons are henceforth prohibited from representing plays or mysteries in the city, faubourgs, or *banlieue* of Paris, except in the name and for the benefit of the *Confrères de la Passion.*" At this time the clerks of the Basoche and those of the Châtelet abandoned their performances, and such as took place at the colleges became private and gratuitous.

The *Confrères de la Passion* objecting to perform profane dramas, let their theatre to the *Enfans sans souci*, reserving to themselves two boxes, which were called *loges des maîtres.*

It being no longer permitted to derive dramatic subjects from the Scriptures, they were taken from classical and romantic writers. In 1552, Jodelle's *Cléopâtre* was represented at the Hôtel de Reims, and a few years after his tragedy of *Didon* and several other pieces appeared.

The inferiority of the new actors, however, causing their theatre to be deserted, the *Confrères* were authorised, in 1554, by letters-patent of Henry II., to resume their mysteries. The Hôtel de Flandres being wanted by the government, they removed to the Hôtel de Bourgogne,* where a more spacious theatre, composed of a pit and several rows of boxes, had been constructed. When the court attended, seats were placed upon the stage.

Between 1570 and 1577 several Italian companies came to Paris, but their representations exciting the jealousy of the *Confrères de la Passion*, whose privileges were always highly respected by the *Parlement*, their continuance was of short duration.

* See p. 192.

Shortly afterwards the French stage began to assume a degree of importance it had never before attained. Leo X. patronised tragedies at Rome; and the cardinal de Ferrara, archbishop of Lyons, built a theatre in the latter city, and expended more than ten thousand crowns in getting up a tragi-comedy, for which the actors and actresses were brought from Italy.

Mairet's Italian tragedy *Sophonisba*, performed in the presence of the pope, was translated into French by Saint Gelais, and performed at Blois, before Catherine de Médicis, by the princesses and ladies and gentlemen of the court.

Under the reign of Henry IV. the *Confreres de la Passion* with the *Enfans sans souci* continued their performances at the Hôtel de Bourgogne. The latter troop also took the title of *Principauté de la Sottise*, and their chief that of *Prince des Sots*. The joint company acted the comedies of *Purgatory and Paradise*, the *Mystery of Saint Sébastien*, and various *farces joyeuses;* also Prévot's tragedies of *Turnus*, *OEdipus*, and *Hercules*, and his tragi-comedy of *Clotilde*. But the most fertile dramatic writer of this period was Alexander Hardy, who engaged to furnish to the company six tragedies a year, and asserted that, altogether, he had composed upwards of five hundred.

In 1595, a theatre was established in the *Foire Saint Germain;* but upon the complaint of the *Confrères de la Passion* the performances were suspended. This fair being a privileged spot, a long litigation ensued, and it was at length decided that the new theatre should be re-opened, and that the company should pay annually to the *Confrères de la Passion* the sum of two crowns. This was the first instance of a *théâtre forain* at Paris.

Henry IV. had a private company of Italian actors, who performed both at Paris and Fontainebleau; but at this

period the theatrical art in France had not shaken off its ancient barbarism and puerility, although, in England, Shakespeare had produced nearly all his immortal dramas.

Cardinal Richelieu caused two theatres to be constructed in his palace (now the Palais Royal), one of which was capable of containing five hundred, and the other three thousand spectators.* The latter, situated on the side of the rue des Bons Enfans, was erected for the purpose of acting one of the cardinal's tragedies called *Mirame*, the getting up of which cost him nearly three hundred thousand crowns. The only pieces performed upon this stage were tragedies, tragi-comedies, or heroic comedies, composed by the cardinal with the assistance of Corneille, Rotrou, Colletet, the Abbé Desmarets, etc. The actors at this period declaimed with such violence and impassioned action, that apoplexy and immediate death were frequently the consequence of their exertions on the stage. The tragedy of *Cid*, given upon these boards in 1636, was followed, in 1639, by *les Horaces* and *Cinna*. "This theatre," says Dulaure, "favoured by a powerful patron, was at once the cradle of tragedy and her triumphal car."

The performances of the Hôtel de Bourgogne improved considerably under the reign of Louis XIII. Comedies occupied the place of farces, and pieces were acted in which mythological divinities made a conspicuous figure.

At this period several comic actors appeared, whose names have been transmitted to posterity. Henri le Grand, surnamed *Turlupin*, was an actor for the space of fifty years, and is said never to have been excelled in farce and low comedy.

Hugues Gueru, surnamed *Gaultier Garguille*, was fa-

* See *Théâtre du Palais Royal*, p. 473.

mous for imitating ridiculous old men, and exciting laughter by his gestures and humorous songs, a collection of which was published in 1631, and republished in 1658. Gaultier Garguille always delivered the prologues.

Robert Guerin, called *Gros Guillaume*, was a coarse buffoon of extraordinary stature.

It is related that these three actors were originally bakers, who hired a tennis-court near the Estrapade, which they converted into a theatre, with some coarse decorations, and acted low farces called *Turlupinades*. The *Confrères* of the Hôtel de Bourgogne, jealous of this theatre, complained to cardinal Richelieu, who, before he came to a decision, sent for the three performers. They acted a farce in his palace, with which the cardinal was so well pleased that he ordered them to be received as associates into the troop of the Hôtel de Bourgogne.

The end of these performers was tragical. Gros Guillaume, having mimicked a powerful magistrate, was arrested, and imprisoned in the Conciergerie, where he died. His companions, who had fled, being informed of his death, were so deeply affected, that they both died in the same week. They were all interred in the church of Saint Sauveur,* the ordinary burial place of the comedians of the Hôtel de Bourgogne.

At the same period an actor flourished whose surname was *Jean Farine*, and another called *Jodelet*, who took the principal characters in his own comedies of *Don Japhet d'Armenie*, *Jodelet soufflet*é, *Jodelet maître et valet*, etc.

All these performers, except Gros Guillaume, wore masks, and always appeared in the same costume. Their full-length portraits were engraved by the first artists of the day, and had an extensive sale.

* See Vol. I., p. 171.

The *Confrères de la Passion* having removed, about the year 1659, to a theatre in the rue de Guénégaud, were succeeded at the Hôtel de Bourgogne by a company of Italians, who had been brought to Paris some time previous by cardinal Richelieu.

By establishing two theatres in his Palace, and patronising dramatic representations, the Cardinal had given to the profession of an actor a certain degree of respectability. About the year 1650, some young men, at the head of whom was Molière, undertook to form a company of itinerant actors, and erected a theatre in the tennis-court de la Croix Blanche, near the abbey of Saint Germain-des-Prés, which they called *Théâtre illustre.* After having performed there for three years, they made a tour through the provinces, and returned to Paris in 1658.

In the same year, Molière and his associates exhibited at the Louvre before Louis XIV., for the first time, in *Nicomède* and *les Docteurs amoureux.*

Near the Louvre stood the Hôtel du Petit Bourbon,* which contained a spacious gallery, that had been converted into a theatre, where the court was accustomed to give *fêtes* and *ballets,* in which the princes and Louis XIV., when young, used to dance.

The king, satisfied with Molière, gave him this theatre; and upon the demolition of the hotel in 1660, in order to afford space for the colonnade of the Louvre, his majesty gave him the Théâtre du Palais Royal, built by cardinal Richelieu, granted to his company a pension of 6000 livres, and allowed them to assume the title of *troupe royale.*

The French stage is indebted to Rotrou, and more particularly to Corneille, for the redemption of tragedy from a state of barbarism, and its advancement to a high pitch of perfection; nor is it under less obligation to Molière, as

* See p. 190.

it regards the comic scene. It was the latter who first introduced real characteristic comedy; and although in the composition of some pieces he pays a tribute to the bad taste of the age in which he lived, in *les Femmes Savantes*, *l'Avare*, *le Tartuffe*, and *le Misanthrope*, he far surpasses every dramatic writer that preceded or has succeeded him.

The Théâtre du Palais Royal being assigned to the Opera after the death of Molière, which took place in 1673, the *troupe royale* established themselves in the rue Guénégaud, and opened their theatre with Racine's tragedy of *Phèdre* and *le Médecin malgré lui.*

In 1680 the king united this company to that of the Hôtel de Bourgogne, under the title of *Comédiens du Roi*, and granted them a pension of 12,000 livres.

In 1688 they were authorised, by an order in council, to establish themselves in a tennis-court in the rue des Fossés-Saint-Germain, where they erected a theatre after the designs of d'Orbay. Here they remained till the year 1770, when, on account of its insufficiency, they performed at the Théâtre des Tuileries* till the Odéon was erected, of which they took possession in 1782.

Boileau, in his *Art Poétique*, speaks of the origin of the drama in France as follows:—

> Chez nos dévots ayeux le théâtre abhorré
> Fut longtemps dans la France un plaisir ignoré;
> De Pelerins, dit-on, une troupe grossière,
> En public, à Paris, y monta la première,
> Et sottement zélée en sa simplicité,
> Joua les Saints, la Vierge et Dieu par piété.
> Le savoir, à la fin, dissipant l'ignorance,
> Fit voir de ce projet la dévote imprudence;
> On chassa ces docteurs qui prêchaient sans mission,
> On vit renaître Hector, Andromaque, Ilion:

* See p. 500.

Seulement les acteurs laissant le masque antique,
Le violon tint lieu de chœur et de musique.

Till the reign of Louis XIV. no women appeared on the stage, but female characters were performed by men in female attire. At the opera, female dancers made their appearance for the first time in 1681, in the ballet of *le Triomphe de l'Amour.*

The price of admittance to the pit was only ten sous when Molière first appeared; but that actor, upon the extraordinary success of his *Précieuses Ridicules,* raised the price to fifteen sous. Boileau says:—

Un clerc pour quinze sous, sans craindre le hola,
Peut aller au parterre, attaquer Attila.

Under the reigns of Louis XV. and Louis XVI. the number of theatres in Paris was considerably augmented, and the productions of Voltaire shed redoubled lustre upon the French stage.

The privileges of the French comedians and the Opera being abolished at the Revolution, a great number of petty theatres were established in Paris. Bonaparte formed the project of reducing them, and in 1807 issued a decree, dated the 8th of August, by which all the theatres in Paris were suppressed, except the *Opéra,* the *Théâtre Français,* the *Odéon* (then called *Théâtre de l'Impératrice*), the *Théâtre de l'Opéra Comique* (then called *Théâtre de l'Empereur*), the *Théâtre dé l'Ambigu Comique,* the *Théâtre de la Gaité,* the *Théâtre du Vaudeville,* and the *Théâtre des Variétés.*

Some time after the government relaxed its severity in favour of a new dramatic establishment, denominated *Jeux Gymniques,* which occupied the Théâtre de la Porte Saint Martin, and equestrian performances which took place at the *Cirque Olympique.*

Since the restoration two new theatres have been opened; viz. the *Gymnase Dramatique* and the *Panorama Dramatique.*

THÉATRE ROYAL DE L'ODÉON,

OR, SECOND THÉATRE FRANÇAIS.*

Louis XVI. having given the palace of the Luxembourg and the site of the Hôtel de Condé to his brother, Monsieur, now Louis XVIII., he resolved to construct a public theatre, to communicate with his palace by a subterranean passage. Messrs. Dewailly and Peyre senior were appointed architects, and Monsieur laid the first stone in 1779.

This theatre was opened on the 9th of April 1782, by the *Comédiens du Roi,* and took the title of *Théâtre Français,* which was succeeded in 1790 by that of *Théâtre de la Nation.* In 1794, the interior of the house was embellished, and the name *Odéon*† given to it—a name certainly misapplied, as the Odéon at Athens, the only structure so called, was exclusively devoted to music.

In March 1799 the Odéon fell a prey to a destructive fire, which left nothing standing save the outer walls and the saloon. It was rebuilt in 1807, under the direction of Chalgrin, and opened on the 15th of June 1808, by two comic troops, the one French and the other Italian, who performed alternately.

The exterior presents a detached pile of buildings one

* The *Théâtre Français* and the *Odéon* are the only theatres in Paris where regular tragedy and comedy are performed. The *Théâtre Français* takes precedence of the *Odéon;* but as the former derived its origin from the latter, it is requisite to give the *Odéon* the priority in describing them.

† From Ωδη.

hundred and sixty-eight feet in length, one hundred and twelve in breadth, and one hundred and four in height. The principal front is ornamented with a portico of eight Doric columns, ascended by nine steps. The entablature is continued at the same height round the whole building, which presents on the ground floor forty-six covered arcades, and, at the first storey, an equal number of windows. The second and third storeys receive light by openings in the frieze and the attic. The building has no other decoration than ornamental joints. The piazzas round the edifice are open to the public.

The style of architecture is regular and grand, but the enormous roof, when viewed from a distance, diminishes greatly the fine proportions of the front. Perhaps also the portico is rather too low, and the attic too lofty.

Under the portico three doors open into the vestibule, which is also of the Doric order; the columns support an elliptical vaulting. Beyond the vestibule a wide arched lobby, extending round the house, affords a secure retreat in case of fire; it communicates with the pit, the orchestra, the *baignoires* (latticed boxes), and the stairs leading to the boxes. In the vestibule are two grand staircases, which lead to the boxes and the saloon. The latter is ornamented with Doric columns.

On the 20th of March 1818, a second fire completely destroyed the interior of the Odeon, which was restored in 1820 under the direction of M. Baraguey, architect to the Chamber of Peers, who, in the general disposition of the various parts, adhered closely to the original design.

The theatre is of an oval form; its major axis is fifty-six feet, and its minor forty-seven. It is ornamented with eight pilasters of the Composite order, which are seen at the back of the projecting boxes, and four columns of the same order at the proscenium.

Between the pilasters facing the stage is the king's box, the entablature of which is supported by four colossal cariatides, and surmounted by the royal arms between two reclining figures; the whole is richly gilt.

The ceiling is decorated with the figures of the twelve divinities, who are accompanied by arabesques, in which are medallions representing some event in their life, and beneath them are the twelve signs of the zodiac. The decorations were executed by Messrs. Roure and Lesueur.

The curtain, designed by M. Baraguey, and executed by M. Daguerre, presents a continuation of the architectural decoration of the house. The columns rest upon a platform ascended by a grand flight of steps, and support a magnificent vault, beneath which is a fountain in the centre, and statues of Thalia and Melpomene on the sides.

Upon its last restoration, every possible precaution was adopted to prevent the flames extending from one part of the building to another in case of fire.

Formerly the theatres of Paris were lighted by lustres with wax candles, and the stage by *lampions*,* which sent forth an offensive smell. It was at the Odéon that, in 1784, lamps were first introduced; and it was also the first Parisian theatre lighted by gas.

No theatre in Paris affords a greater number of convenient outlets; besides the five streets which open into the semicircular area before the principal front, there are two lateral streets and one behind, which facilitate the arrival and departure of carriages. Six of these streets bear the names of the masters of the French stage.

It was at the Odéon that, on the memorable 19th Fructidor, the Council of Five Hundred assembled, whilst the

* Small earthern pots filled with tallow, having a wick in the centre.

Council of the Ancients sat at the School of Medicine; and from hence the decree of proscription was issued against Carnot and Barthélemy. It was here also that the military commission met to condemn the adherents of the vanquished party.

In the area in front of the Odéon two trees, called *Arbres de la Liberté*, were planted in 1793.

Under Napoleon the Odéon took the title of *Théâtre de l'Impératrice*, and comedies and *opera buffa* were performed in it on alternate nights. Picard, celebrated for his dramatic productions, was director, and performed in his own pieces.

Upon the restoration, in 1814, the title of *Second Théâtre Français* was given to this theatre, which is under the controul of the minister of the king's household. The performances are tragedies and comedies.

THÉATRE FRANÇAIS.

This theatre is so called because it is consecrated to regular tragedy and comedy, and principally to the masterpieces of the chief dramatic writers of France. It, however, seems desirable, as the Odéon has the same destination, that a specific denomination should have been given to it, such as *Théâtre du Palais Royal*, it being contiguous to that palace; or *Théâtre d'Orléans*, as it forms part of the property of the duke of Orleans.

In July 1789, the troop at the Odéon laid aside the title of *Comédiens du Roi*, and took that of *Comédiens de la Nation*; but a division soon after arose among them, and, in 1791, there was an open rupture. Those who embraced the new opinions quitted the Odéon, where their former associates continued to perform pieces opposed to the revolution. The latter, by this means, ex-

posed themselves to persecution. At length, the representation of *Paméla*, from the pen of M. François de Neufchâteau, served for a pretext to close the theatre, and, on the morning of the 3d of September, 1793, the actresses were conveyed to the Prison des Madélonettes, and the actors to that of Sainte Pélagie.

An actor, named Lecluse, having obtained permission to display his peculiar talent in imitating comic characters, erected a theatre in the rue de Bondy, and established an exhibition of *Variétés Amusantes*, among which *Jeannot*, or *les Battus payent l'amende*, attracted a vast concourse of spectators. After some time Lecluse became a bankrupt, and his exhibition was adjudged by auction to Dorfeuille and Gaillard, managers of the theatre of Bordeaux.

A theatre contiguous to the Palais Royal had been begun by the Duke of Orleans in 1787, after the designs of Louis. To this theatre Dorfeuille and Gaillard obtained permission to remove their exhibition, upon paying annually 60,000 livres to the Opera House, and 50,000 livres to the hospitals. On the 5th of May, 1790, they took possession of their new house, which bore the name of *Théâtre du Palais Royal*. Their troop was augmented by deserters from the Odéon, and the establishment changed its name to *Théâtre Français de la rue de Richelieu*, and afterwards to *Théâtre de la République*.

The performers of the Odéon, after long persecution and imprisonment, strolled from stage to stage, till at length they reunited with their former associates.

The Théâtre Français is one hundred and fifty-six feet in length by one hundred and five in breadth, and its total height, to the summit of the terrace, is one hundred feet. It is surrounded by a covered gallery partly skirted with shops, from which three entrances lead into the vestibule.

The principal front, towards the rue de Richelieu, presents a peristyle of eleven intercolumniations formed by pillars of the Doric order; another front, partly facing the rue de Montpensier, and partly attached to the Palais Royal, displays a range of arcades resting upon square pillars, and continued round the building, thus forming the covered gallery. On both fronts is a range of Corinthian pilasters, with an entablature pierced by small windows; this mass is loaded with an attic, two other storeys, and an immense roof, terminated by a terrace.

The vestibule is of an elliptical form, and the ceiling, which rests upon two rows of fluted Doric columns placed concentrically, is adorned with sculpture. In the centre is a fine statue in marble of Voltaire. A communication is formed between the vestibule and the lobbies by four staircases. The saloon, which is merely a passage, is adorned with busts.

The original decoration of this theatre consisted of five circular balconies, in very bad taste. In 1799, M. Moreau was charged to re-embellish it; but by the changes effected under his direction, it resembled a temple rather than a place of amusement. The absence of colours and gilding gave it a gloomy appearance, whilst two rows of heavy columns, painted in imitation of marble, obstructed the view from the boxes.

In 1822 the interior of the Théâtre Français underwent a complete alteration and embellishment under the direction of M. Fontaine. The form of the house is elliptical, and the ceiling represents the interior of an elliptic dome, pierced with lunettes, which serve for latticed boxes. The arch of the proscenium is remarkably light and elegant; the curtain, representing crimson velvet, adorned with gold fringe and tassels, is painted in the highest style. The king's box is hung with crimson velvet fringed with gold,

and surmounted by the royal arms. The first and second tiers of boxes are supported by light pillars of cast iron; but at the fourth tier a range of Doric columns, which supports the ceiling, destroys the harmony of the ordonnance. The ground of the ceiling and the lining of the boxes are rose colour, forming a most disagreeable association with the crimson velvet which covers the rails, and adorns other parts of the house. The fronts of the boxes are ornamented with taste.

The *répertoire* of this theatre, the distinguished talents of the performers, and the correctness of costume, give it a decided superiority over the Odéon.

Formerly the actors appeared on the stage in the dress of French courtiers, with the huge wigs worn in the time of Louis XIV. Le Kain and mademoiselle Clairon were the first who introduced characteristic costume upon the French stage; but they carried the innovation no farther than the exclusion of the feathered hats of the actors and the hoops of the actresses, the adoption of the tiger's skin in Scythian or Sarmatian characters, the Turkish costume for Asiatics, and the French habit of the sixteenth century for *chevaliers*. It remained for Talma to give to the costume of the Parisian stage that classical exactness which cannot be surpassed, and which marks a new era in the French drama. *Charles IX.* for the French costume, the *Virginie* of La Harpe and the *Gracques* of Chenier for the Roman habit, were the first pieces in which the Théâtre Français displayed, even in the most minute particulars, that exactness which transports the spectator into the midst of the people in whose country the poet has laid his scene.

This theatre is under the controul of one of the *premiers gentilshommes* of the king's chamber. The actors form a society with joint interests.

FRENCH OPERA.

The term opera is an abbreviation of the Italian expression *Opera per la musica,* which signifies a dramatic composition set to music. It appears that this species of literature was little known before 1543, when the *Accademia dei Filarmonici* was founded in Italy, to which a second was added in 1565, namely, the *Accademia degl' Incatenati.* In 1663, the *Accademia dei Filomani* was established at Bologna. It was in Italy, that classic land of music, therefore, that the opera originated; but the French were not the first to avail themselves of the invention. They were anticipated by England, and even by Germany, grand operas having been performed at London, Munich, and Prague before the French had made any essays in lyric poetry.

Jean Antoine Baif, natural son of the French ambassador at the court of Venice, born in that city in 1532, was the first subject of France who attempted to set French poetry to music. He, in concert with Thiébaut de Courville, formed an Academy of Music, of which Charles IX. declared himself patron and first auditor. In conjunction with Baif, Mandine, a poet and musician, successor of Courville, superintended all the masquerades and ballets executed under Henry III., who patronised the Academy of Music, to which the death of Baif, in 1592, gave a fatal blow.

Seventy years later, the abbé Perrin, usher to Gaston de France, duke of Orleans, caused to be represented at Issy, in 1659, the pastoral of *Pomone,* set to music by Cambert, organist of the church of Saint Honoré. A second representation took place at Vincennes before the king. Perrin and Cambert having associated themselves with the marquis de Sourdeac, who was very rich,

and a distinguished machinist, obtained letters-patent, in 1669, authorising them for twelve years to sing dramatic pieces in public; but in 1671, after a representation of *Pomone*, given in a tennis-court in the rue Mazarine, Sourdeac seized the receipts, under pretext of his advances, and the society was dissolved. Perrin contracted a dislike to the Opera, and the privilege was, with his consent, transferred in 1672 to Lulli, master of the band and composer of music to Louis XIV. By the letters-patent of this transfer, Lulli was authorised, in behalf of himself and children, to establish at Paris an *Académie Royale de Musique*, composed of such a number and description of persons as he might wish, the king reserving to himself the confirmation of his choice; and as operas were not considered comedies, it was expressly determined by these letters, as it had been by those of 1659,

"Que tous gentilhommes, demoiselles, et autres personnes pussent chanter au dit opéra, sans que pour ce elles dérogent aux titres de noblesse, ni a leurs priviléges, charges, droits et immunités."

Notwithstanding this provision, and although Louis XIV., and even Louis XV., performed several times in the ballets, the *princes* and *kings* of the dramatic boards regarded the actors of the Opera as greatly inferior to themselves.

Hitherto the only theatres had been in tennis-courts. Lulli transferred his exhibition from the rue Mazarine to the tennis-court du Bel Air, rue de Vaugirard, near the Luxembourg, and associated to himself two men of superior talent, Quinault, for the lyric poetry, and Vigarini, for the machinery. This new theatre was opened on the 15th of November, 1672, with the *Fêtes de l'Amour et Bacchus*. From this period may be dated the regular establishment of the French *Académie Royale de Musique*, or Opera—for this name, which, as we have before observed,

taken strictly, means a dramatic composition set to music, is now extended to the company of performers, and even to the edifice in which the representations are given.

Lulli's company continued to perform at the theatre in the rue de Vaugirard till 1674, when they removed to

The Théatre du Palais Royal.

This theatre, which had been occupied by Molière in 1660, was, after his death in 1673, given to Lulli, who opened it in the following year with the opera of *Alceste*. It had been built for cardinal Richelieu by Lemercier, and was remarkable for its immense amphitheatre with small benches, surmounted by a superb portico—a design much resembling the style of the ancients.

This edifice being destroyed by fire on the 6th of April, 1763, the Academy performed in the theatre of the Tuileries, till a new theatre, contiguous to the Palais Royal, was erected. The latter theatre, built under the direction of Moreau, at the expense of the city, upon ground given by the duke of Orleans, was opened on the 29th of January, 1770, by the opera of *Zoroastre*.

The front, which was towards the rue Saint Honoré, on the spot which now forms the entrance of the rue des Bons-Enfans, was plain, the decoration corresponding with that of the Palais Royal. Seven arcades on the ground floor gave access to a vestibule, which communicated with the lobbies and two grand stair-cases. A richly decorated saloon, occupying the first floor, was of the same dimensions as the vestibule. The form of the house was a parallelogram, terminated by a semicircle. It was fifty-eight feet in length by forty-three in breadth, and contained four tiers of boxes perpendicular to each other. The circular part was occupied by an amphitheatre with benches,

elevated above the pit, which, as well as those of all the other theatres of Paris, was without seats,* the spectators standing during the representation. The ceiling was of wood, executed with much care, and beautifully painted by Du Rameau.

On the 8th of June, 1781, during the representation of *Orphée*, by Gluck, a scene caught fire, and in a few hours this theatre, then the finest in Paris (the Odéon not being finished), was consumed by the flames, which ascended in terrific volumes to the height of sixty feet. Eleven or twelve persons perished by this catastrophe.

The Théâtre de la Porte Saint Martin† was, upon this disaster, hastily erected for the reception of the Opera company, where they remained for twelve years. The progressively increasing magnificence of the French Opera rendering it indispensible to obtain a more commodious house, it was at first in contemplation to transfer it to the Odéon; but at length a theatre in the rue de Richelieu was assigned by the government, and opened on the 28th of July, 1794, under the title of

Théatre des Arts.

This theatre was built, in 1792, after the designs of Louis, upon part of the site of the Hôtel de Louvois,§ by mademoiselle Montansier, whose name is celebrated in the theatrical annals of Paris. It was opened on the 15th of August, 1793, under the title of *Théâtre National*, and every kind of performance, tragedy, comedy, operas, and even pantomines, were acted in it. This edifice being opposite to the national library, mademoiselle Montansier was imprisoned upon the charge of having erected it for

* The pits of most of the provincial theatres in France are still without seats.

† See p. 510.

§ See p. 207.

the express purpose of setting fire to that splendid establishment. Upon obtaining her liberty, she claimed her theatre, which was then in the possession of the performers of the Opera, and indemnification for the losses she had sustained. After some delay, a decree, dated the 7th Messidor, an III. (June 25, 1795), was issued, setting forth that the theatre should become the property of the French nation for the sum of eight millions in assignats.

This edifice, detached on all sides by four streets, formed a parallelogram of one hundred and seventy-five feet in length, by one hundred and sixteen in breadth. A spacious portico, the whole breadth of the building, enclosed by eleven arcades, was decorated on the outside with festoons, suspended between consoles which supported a balcony along the entire front: being level with the street, and enclosed with iron gates, it afforded a commodious entrance.

The vestibule, sixty-six feet in length by twenty-four in breadth, was decorated with two rows of columns of the Doric order, which supported a ceiling ornamented with arabesques in relief.

At the first story was the saloon, divided into three parts. That of the centre, sixty feet in length, had five windows which opened to the balcony. The two other parts were each thirty feet in length, and had five windows, three of which opened towards the front, and two towards the sides. It was decorated with columns of the Ionic order, and mirrors.

The house was of a quadrilateral curvilineal form, divided by eight fluted projecting Ionic columns, in pairs. Above the columns was a rich entablature, which supported four vast arches, surmounted by a circular cornice, crowned with an elliptical dome fifty-four feet in diameter.

The house, measured at the pit, was fifty-six feet in length by fifty-three in breadth; but, taken between the columns, it was sixty-four feet in diameter. The columns were twenty-three feet in height, and the house from the pit to the ceiling was sixty feet. Of the four spacious intervals between the pairs of columns, one served for the opening of the stage. The two angular columns of this opening, with two other columns at right angles, formed the proscenium, which was forty-two feet wide. The three other spaces were occupied by four tiers of boxes; the first between the bases of the columns, the second and third in the height of the shaft, and the fourth above the entablature. Projecting balconies between the pairs of columns and at the proscenium corresponded with these several tiers of boxes. The openings of the three arches afforded a view of a fifth row of spectators.

The spaces between the arches were pierced with lunetta perpendicular to the balconies in the small intercolumniations. The columns, which were thirty-two inches in diameter, had their fluting open, and thus formed small latticed boxes. At the back of the pit was a spacious amphitheatre, and on the sides were *baignoires.* This house, which possessed the largest pit in Paris, contained two thousand three hundred spectators.

The richness and taste of the decorations corresponded with the magnificence of the representations. The first tier of boxes was ornamented with musical instruments in relief and gilt; the second and third tiers were decorated with blue draperies and gold ornaments.

The capitals and flutings of the columns were gilt, the entablature was richly carved, and the frieze formed of gilt foliage. All the arches, the lunetta and archivaults were magnificently adorned, particularly the front and

arch of the proscenium. The balconies between the columns were hung with curtains trimmed with rich fringe.

The dome was divided into three circular bands, each containing sixteen compartments. Those of the lower band were decorated in garlands with masks and busts of the celebrated poets of antiquity; those of the upper band were ornamented with roses. The ground of the middle band represented the sky. In eight pannels were coloured figures of the nine Muses.* In intermediate pannels were large medallions, containing images of the principal divinities: Jupiter, Neptune, Pluto, Mars, Juno, Venus, Diana, Ceres. These medallions were supported by groups, and crowned by attributes analogous to the deities they represented.

The general disposition of the house was by Louis, but some alterations were made by Messrs. Raymond and Brongniart, at the period when the opera was established in it. At its first construction the proscenium was surmounted by an entablature, between which and the arch were compartments adorned with roses. Above the entablature was a group of winged genii, bearing the inscription,

AUX ARTS.

There were originally no stage-boxes in this theatre. The intervals between the columns were ornamented with four figures representing tragedy, comedy, music, and dancing, placed in niches richly decorated, and surmounted by bas-reliefs of infantile sports emblematical of the arts.

The dome, painted by Robin, presented genii driving back clouds, and discovering a spot in which all the fine arts connected with the stage were assembled. Light was thrown on this grand composition in a manner which gave it a most beautiful effect. The clouds which the

* In one of the pannels there were two Muses

genii drove back being painted upon a portion of the dome separate from and rather lower than the other part, allowed a space for lamps, which were concealed from the spectator, and shed a strong light upon the dome; whilst the clouds were seen only by the general light of the house.

This decoration was succeeded by ornaments in compartments. The last embellishment was executed by M. Debret. The curtain was a rich blue drapery in ample folds, with a deep fringe.

Although the dependencies of this theatre were considerable, they were far from sufficient. In 1811, the Academy purchased a house contiguous to the Théâtre Louvois, which was converted into a building to deposit scenery, etc. A communication between the stage of the theatre and this building was formed by a light iron bridge thrown across the street, which was raised and lowered at pleasure.

On the 13th of February, 1820, a dreadful occurrence took place at the door of the Théâtre des Arts. At eleven o'clock in the evening, his royal highness the duke of Berry, whilst conducting his duchess to the carriage, at the conclusion of the opera, was stabbed by an assassin named Louvel, a journeyman saddler in the king's stables. The prince was conveyed into one of the rooms of the theatre, where he expired at six o'clock on the following morning. The theatre was closed, and its demolition decreed, which was carried into effect in 1823.*

The company then took possession of the Théâtre Favart,† Place des Italiens, where they continued to perform till the completion of the

* It is in contemplation to erect upon this spot an expiatory chapel, the plan of which, by M. Poyet, is deposited in the lateral gallery of the *Bibliothèque du Roi*.

† See p. 494.

Académie Royale de Musique.

This structure, which is the temporary asylum of the Opera, was built upon ground belonging to the government.

The duke de Choiseul, who upon the site of his hotel* had erected the Théâtre Favart, purchased the hotel built by Carpentier for M. Bouret. This hotel afterwards belonged successively to M. de Laborde and M. de la Reyniere, and was occupied by the minister of war. In 1812, it was bought by the government for the minister of commerce and manufactures. At a subsequent period it was occupied by the staff of the Parisian National Guards, and at length, in 1820, a resolution was formed to erect upon its site a new theatre for the French Opera.

M. Debret, the architect, preserved the Hôtel de Choiseul for the dependencies of the theatre, which he constructed upon ground occupied by the garden and some detached buildings, and placed the front towards the rue Lepelletier. The front, which is one hundred and eighty feet in length by sixty-four in height, presents two perpendicular ranges of columns, forming nine arcades. The lower range, which is of the Doric order, forms wings. The upper range is Ionic, and supports an entablature with brackets bearing statues of the Muses, six feet and a half in height. In the intercolumniations are small Doric columns, upon which the arches of the arcades rest. The spandrils are decorated with figures in bas-relief bearing emblems of music. The two arcades at the extremities are without ornament; and thus the front has some resemblance to the portico of the cathedral of Vicenza, a production of the celebrated Palladio.

The confined situation of the theatre prevents its being

* See p. 194.

seen at a distance. Another inconvenience arising from this circumstance is the necessity of having an awning, beneath which carriages set down company, but which, although light and elegant, destroys the symmetry of the edifice.

The vestibule is one hundred and fifty feet in length by twenty-four in breadth, above which is the saloon, twenty-seven feet in height, and divided into three parts by open arcades. The central division is one hundred and thirty feet in length, and those of the extremities twenty-five feet each. It is decorated with columns of the Corinthian order, painted in imitation of marble, with gilt bases, flutings, and capitals. Opposite the arcades which form the windows are similar arcades with mirrors. The two small divisions of the saloon display statues of Thalia and Melpomene. The windows are hung with elegant curtains, and when lighted up by the nine rich lustres which adorn it, the saloon presents an imposing and magnificent appearance.

The first vestibule, called *vestibule d'attente*, leads to the *vestibule d'échange*, where tickets are procured. Upon each side of the latter is a staircase, ten feet in width, leading to the first row of boxes and the saloon. From the lobby two other stair-cases lead to the pit, the *baignoires*, and the orchestra. Between the latter and the lobbies of the stage-boxes are two wide staircases, which lead to the top of the building. At the conclusion of the representation, the communications between the stair-cases are closed by iron gates, in order to prevent confusion; and so numerous are the outlets, that the house may be entirely cleared in the space of five minutes.

Although under the necessity of using the decorations of the Théâtre des Arts, and particularly the columns and the dome, M. Debret has contrived to augment the dimen-

sions and enrich the embellishments of the house. The eight columns are placed at the same distances as in the former theatre, but by making the form of the new house circular, a diameter is obtained of seventy feet, measured from the fronts of the boxes. To give greater splendour to the decoration, the architect has converted his Ionic columns into the Corinthian order. These, with the entablature, are now twenty-six feet high, and the total height of the house is sixty-three feet.

As at the Théâtre des Arts, there is here an amphitheatre at the back of the pit; and boxes on the sides, but they are not latticed. The first tier of boxes is between the stylobata of the columns, and the second and third between the shafts. The fourth is above the entablature, and forms a spacious amphitheatre in front, above which, in the lunetta, is a fifth tier of boxes. The architect has not availed himself of the enlargement of the house to augment the number of places, but merely to render them more commodious.

The first tier of boxes is ornamented with bas-reliefs in gold upon a white ground. The three upper tiers represent carpets thrown over balconies, fastened with gold upon a blue ground. The interior of the boxes is blue.

The *baignoires* of the proscenium and the boxes in the shafts of the columns have been suppressed.

The same elliptical arches as at the Théâtre des Arts, support the same dome. The scenes, the curtain, and the ornaments of the proscenium are likewise the same.

In the construction of this house, the rigid adherence to the laws of acousticks has been completely successful. It is free from echoes, sonorous, and in all respects favourable to music. Every precaution has been taken against fire. Above the stage are two spacious reservoirs for

supplying water to pumps in a large vault beneath the proscenium.

This theatre is lighted by gas. It was opened on the 16th of August, 1821, with the opera of *Les Bayadères*, and *Le retour de Zéphyre*.

Much has been said for and against the erection of a temporary opera-house at an expense of two millions and a half of francs, while the estimate for the construction of a permanent edifice, upon one of the most eligible spots in the capital, did not exceed four millions.

It will not be irrelevant to notice here the various spots upon which, at different times, it has been in contemplation to erect an opera-house, or to transfer the performances. It has been successively placed upon the site of the convent of the Capucins, in the rue Saint Honoré, where the Cirque du Mont Thabor has been built; upon that of the Feuillants, where the rue Castiglione has been opened; upon that of the Capucines, which the rue de la Paix now occupies; in the rue de Rivoli, near the Place du Carrousel; in the ancient Manège, where the National Assembly held their sittings from 1789 to 1793; in the Place de Carrousel, between the Louvre and the Tuileries; in the new church de la Madeleine; at the Hôtel de Wagram; in the new Exchange; upon the site of the Château d'Eau, opposite the Palais Royal; and lastly, upon the site of the garden and Hôtel Frascati, where it is proposed that the permanent theatre should hereafter be built.

There is, perhaps, no theatre in Europe that equals the Opera-House of Paris in the beauty of its decorations, the perfection of its machinery, and the splendour of its representations. The wings of the stage, thirteen in number on each side,* have all the height necessary to exceed in di-

* In the Théâtre des Arts there were only nine.

mensions the most lofty porticoes and spacious galleries, or to resemble the rural beauties of nature.

The machinery which sets the decorations in motion is by the celebrated Boulé,* machinist of the Opera-House: the distribution of force is perfect; and notwithstanding the apparent complexity of the ropes, pulleys, rollers, and counterpoises, both above and beneath the stage, no mechanism can be more simple. Changes of scene are effected simultaneously in all the parts, and with such rapidity, that the eye of the spectator can scarcely follow them.

The Opera is not confined to an *inanimate* magnificence, if we may use the expression. No theatre presents equal grandeur in the number of performers and the richness of costumes. If, in sixty square feet, the decorator presents to us the Forum and all its sumptuous edifices, the chorographist shews us the Roman people on the day of a triumph.

Correctness in point of costume is not less rigidly observed here than at the Théâtre Français; but it is only within a few years that the ostrich plumes have been laid aside. Adrien was the first who, in the character of Ulysses (opera of Astyanax), assumed the pilidion.

At the first establishment of the Opera there were eight actors, six actresses, thirty-six choristers, twelve male dancers, ten female dancers, and forty-seven musicians, forming a total of one hundred and nineteen persons. Its annual expense at that time was 62,000 francs. In 1780, the number attached to the Opera-House was two hundred and thirty-five. At present there are twenty-three performers, fifty-eight choristers, ninety-eight dancers, and forty-seven pupils; and the orchestra consists of seventy-six musicians. By adding to this number ninety-two per-

* Killed by a fall from the scene-loft, in 1804.

sons employed at the theatre, we have a total of nearly four hundred persons immediately attached to the Opera, without reckoning soldiers, etc. employed as supernumeraries.

From the above statement an idea may be formed of the immense expense which attends the getting up of a new opera—an expense which could not be sustained without the aid of the government.

Before the revolution, the annual expenses sometimes exceeded the receipts by a million of francs. Since that period, through strong competition, and the augmentation of the price of every commodity, the gross receipts of the principal theatres of Paris have been considerably diminished. The melodrama, in particular, has done them great injury. The receipts of the Opera, which, in 1786 and 1787, amounted to 8 or 900,000 francs, at present scarcely exceed 650,000 francs.

All the other theatres and public places of amusement in Paris contribute to support the splendour of the Opera by a tax on their gross receipts.

Connected with the theatres, but more particularly with the Opera, is a Royal School of Music and Declamation.

Similar schools were established in Italy at an early period, and those of Rome and Naples have obtained historical celebrity. At the solicitation of the baron de Breteuil, minister of the department of Paris, Louis XVI., by an order in council, dated January 3, 1784, created a Royal School of Music and Declamation, the principal object of which was to train pupils for the Opera. On the first of April of the same year the school was opened for thirty pupils, and established in the

Théatre du Conservatoire.

This theatre, which forms the angle of the rue du Faubourg Poissonnière and the rue Bergère, is devoted to the

exercises of the pupils, who receive their lessons in the spacious rooms of the school.

At the bottom of the court is an open vestibule formed of three rows of arcades, which leads to an inner vestibule, seventy feet in length by thirty-one in breadth, the ceiling of which is supported by twelve Doric columns. The pavement is of black and white marble, and the vestibule is decorated with mirrors, and statues of the Muses.

At the extremity of the vestibule are arcades, which afford access to the public saloon and library. The latter contains of nearly seven thousand volumes, chiefly upon musical science, declamation, and musical instruments, ancient and modern. The arcades lead also to an elegant saloon, which communicates with the royal box. Above the entrance to this saloon is a bas-relief twenty-five feet in length by four in height, representing Minerva crowning the fine arts. In the spandrils of the arch are two figures of Fame supporting the royal arms. On each side of the staircase is a picture, by Serrangelli, fifteen feet in height by twelve in breadth, the one representing the Descent of Orpheus to the Infernal Regions, and the other, Sophocles confounding his son before the Areopagus, by reading his tragedy of OEdipus.

The form of the house is a square, terminated by a semi-circle. It is forty-three feet in length by thirty-two in breadth, and is decorated with fluted composite columns. It contains three tiers of boxes exclusive of the *baignoires*, and is painted in imitation of white marble. The fronts of the boxes present green draperies. The royal box is hung with green damask. The ceiling is ornamented in arabesques, and the proscenium with cameos epresenting Pan, Thalia, Apollo, Melpomene, and Arion. The curtain is a rich drapery in ample folds.

This theatre is occasionally converted into a concert-room, by fixing columns, etc. at the front of the stage, to correspond with the semicircular part of the house.

In 1811, this theatre was newly decorated under the direction of M. Delannoi. It will contain eleven hundred spectators; but being seldom used for public representations, has not all the dependencies usually belonging to theatres. The want of these is supplied, when necessary, by the rooms of the school.

We subjoin a few anecdotes connected with the Opera, which will serve to amuse the reader.

At a representation given at the Opera-House in 1780, the count d'Estaing, who had recently returned from the Caribbee islands, where he had captured Grenada, having entered the box of the duke de Chartres, was hailed by the acclamations of the spectators. An actor advanced to the front of the stage with a crown of laurel in his hand, which he let fall at the count's feet, who, the next day, wrote to him in the following terms: "Were I minister of the police, I would have you punished; but as I am only the count d'Estaing, I send you a hundred Louis d'or."

The following is related by Laplace, who states that he gives it in the words of the count d'Egmont, the hero of the adventure:—

"Having dined one day with some of my comrades in the Mousquetaires, we went together to the Opera, where we found the pit so full, that it was with difficulty we obtained a seat. Unfortunately, before me there was an old gentleman with a wig, which, to my great mortification, deprived me of a view of the performance. In a thoughtless moment I took a pair of scissars, and clipped the wings of this venerable piece of antiquity. The bursts of laughter from my comrades roused my friend from his apathy, who, perceiving the condition to which I had degraded his wig,

said to me in a low voice, ‘ My young friend, I hope you will not quit the theatre without me.’ This gentle rebuke brought all my folly before my eyes, and damped the pleasure I had at first felt; but it was too late. At the conclusion of the Opera, turning gravely round, he made me a sign to follow him. After having passed through the adjacent streets, we stopped in the arcade of the Louvre. ‘ You are young count d'Egmont,’ said he, ‘ for I have the honour to know you, and I owe you a lesson, for which the late count your father, whom I had the honour to know still better, would probably have thanked me. He who insults a man publicly, and especially an old soldier, ought at least to know how to fight. Come,’ added he, drawing his sword, ‘ let us see how you will acquit yourself.’ Equally enraged and humiliated at a proposal which savoured of contempt, I thrust at him with impetuosity; but my antagonist, without moving, met my attack by a parry which forced my sword out of my hand to the distance of six paces. ‘ Take it up again,’ said he, with the same coolness; ‘ it is not like a schoolboy, but with a firm position, that a man like you ought to fight.’ ‘You are right, Sir,’ said I, ‘ and I hope to prove myself worthy of your esteem.’ Determined to perish rather than expose myself to fresh sarcasms, I placed myself opposite to him, and made an attack with as much coolness as he defended himself. ‘ Very well, very well indeed, M. le Comte,’ cried he, from time to time, till, after having pierced my arm in several places, he exclaimed, ‘ Enough for this time.’ Having begged me to wait, he hastened to the Palais Royal, returned with a coach, bound up my wounds with a handkerchief, told the coachman to drive to the Hôtel des Mousquetaires, and leaving me in the hands of the porter, made his bow. After more than six weeks confinement, my wounds

being healed, I again appeared abroad. About eight days after, upon entering, one evening, the *Café de la Régence*, in search of two of my comrades, I recognised my antagonist, who, leaving his sorry *bavaroise*, placed his finger on his lips to enjoin silence, and made me a sign to follow him. Having reached the same spot, 'You have amused yourself at my expense,' said he, 'in relating our adventure, my dear count, and I have too much respect for you not to endeavour to render it more entertaining still, by adding a sequel to the recital. Come, draw!' This second lesson, which, I am sorry to say, terminated like the first in my disgrace, was followed, a few months after, by a third. My antagonist at length became so formidable to me, that I could not enter a place without dreading to meet him. Judge, then, my joy when, one morning, a waiter of the *Café de la Régence* called on me, and said, '*Je crois ne pas vous déplaire, M. le Comte, en vous apprenant que Monsieur Chut est mort hier au soir; aussi, ma bourgeoise espère vous revoir bientôt.*'"

The following anecdotes are related of Vestris senior and junior, celebrated performers at the Opera-House in the reign of Louis XVI.

In 1784, the king of Sweden being at Paris, and wishing to be present at the performance of an opera, her majesty Marie-Antoinette requested Vestris junior, who had sprained his foot, to dance in the best manner he could. Vestris, after having been solicited three times, made such a reply that the baron de Breteuil, minister of the department of Paris, sent him to prison. "Alas," said his father, who was surnamed the god of dancing, and whose talents were exceeded only by his vanity, "this is the first rupture between our house and the family of the Bourbons!"

At the time of the bankruptcy of the prince de Guc-

mené, Vestris said to his son:—"My son, I have allowed you to bear my name, but unless you diminish your expenses you shall do so no longer. Hearken, my son—I will have no de Guemené in my family!"

The same Vestris, when his son was sent to prison with several other dancers and actors, for having made a disturbance at the Opera-House, said to him—"Go, my son, this is the best day of your life. Take my carriage, and ask for the apartments of my friend the king of Poland: I will pay for all!"

ITALIAN OPERA.

It will be seen by reference to the Comic Opera,* that at several successive periods Italian troops performed in Paris, who were either dispersed by civil broils, or united with French companies, and abandoned the Italian comic opera for the French.

In 1802, the period of the success of the French arms in Italy, Bonaparte established a troop of Italian performers at Paris, who successively occupied several theatres; but, being disappointed in their expectation of support, they abandoned the enterprise.

Upon the return of his Majesty Louis XVIII., Madame Catalani obtained permission to establish an Italian troop in the Théâtre Favart; but, finding it an unprofitable speculation, she relinquished it. Shortly afterwards, the management of the Italian Opera was annexed to that of the Académie Royale de Musique, and the company removed to the

THÉATRE LOUVOIS,

where they have remained since that period, representing not only *Opera Buffa*, but also *Opera Seria*.

* See p. 491.

This theatre does not derive its name from the celebrated François Michel le Tellier, marquis de Louvois, minister of war under Louis XIV., but from the street in which it is situated, which, as well as the rue de Rameau and the rue de Lulli, was opened in 1786, upon the site of the Hôtel de Louvois.*

Delomel, who, at the Théâtre de Beaujolais, introduced upon the stage mute figures, whose parts were sung behind the scenes, erected the Théâtre de Louvois, after the designs of Brongniart. To Delomel's exhibition several troops succeeded previous to the occupation of this house, in 1814, by the Italian troop.

The edifice is disadvantageously situated: being surrounded by houses on three sides, it has no entrance but by the rue de Louvois. In its primitive state the theatre was spacious, commodious, and plain. It contained four tiers of boxes, which formed balconies of a light and elegant form. The pit was forty-four feet in diameter, and had no *baignoires*. In 1801 it was repaired under the direction of Pèyre and Clement, who decorated it with arabesques in imitation of bronze. At length, having been purchased by the government, the Théâtre de Louvois was newly embellished by M. Delannoi.

This theatre forms a parallelogram of one hundred and twenty-four feet by sixty-six. Its front, decorated at the ground floor with a range of three-quarter Doric columns supporting a cornice, presents two rows of large arched windows, surmounted by an entablature and a pediment. It has no portico, nor any of the external characteristics of a public edifice.

The interior, of a circular form, is thirty-five feet in diameter, taken at the front of the first gallery, and forty feet at that of the first tier of boxes. Above the latter are

* See p. 207.

three tiers of boxes surmounted by a cornice, upon which the ceiling rests. The total height of the house is thirty-five feet. Its appearance is agreeable, and it is favourable to music. The ground of the boxes is blue. The front of the first tier consists of thirteen large pannels, which present alternately altars, tripods, candelabra, etc., interspersed with children playing on various instruments, and lyres supported by griffons. These ornaments are interspersed with foliage and richly gilt. The pannels are separated by cameos representing Apollo and the principal poets of antiquity, viz: Eschylus, Amphion, Euripides, Aristippus, Horace, Phrynis, Sophocles, Anacreon, Timotheus, and Aristodemus. At the second tier are seen genii supporting garlands, and the third is decorated with a light balustrade. The ceiling is a *vêla*, of which the ornaments at the circumference and round the ventilator are arabesques in gold. In general, the decoration, designed and executed by M. Ciceri, is rich and in good taste. The king's box is hung with a rich drapery of blue velvet, bearing his majesty's monogram, and is surmounted by the royal arms. The house will contain eleven hundred spectators. The saloon is plain, being merely decorated with the king's bust and the names of the most celebrated Italian composers.

COMIC OPERA.

In the year 1570, an Italian, named Albertus Ganassi, came to Paris with a troop of performers, who, without obtaining permission, began to perform tragedies and comedies. The *procureur-général* preferred complaints against this company, and among others, that the charge of admission was four, five, and even six sous each person; *sommes*, said he, *excessives et non accoutumées*. Ganassi,

however, obtained letters-patent of the king for the establishment of his troop, which were presented to the *Parlement* on the 15th of October, 1570, who decided that the enregistering of them should be delayed till Saint Martin's Day. The ulterior destination of this troop is unknown.

Another company of Italians appeared at Paris about the end of the year 1576, and performed several farces; but on the complaint of the *Confrères de la Passion* to the *Parlement*, their theatre was closed.

In the following year, Henry III. invited from Venice to Blois a troop of Italians called *Gli Gelosi*, who upon the road were made prisoners by a party of protestants. The king paid their ransom, and, upon their arrival at Blois, permitted them to charge a *demi-teston* for admittance to their performances.

From Blois they came to Paris, where they established their theatre in the Hôtel du Petit Bourbon,* near the Louvre, the opening of which took place on Sunday, May 19, 1577, and the price of admission was four sous. "*Il y avait tel concours,*" says l'Estoile, "*que les quatre meilleurs prédicateurs de Paris n'en avaient tous ensemble quand ils prêchaient.*"

On the 22d of June following, the *Parlement* issued a decree for closing the theatre of the *Gelosi*, because their comedies *n'enseignaient que paillardises.*

The *Gelosi* afterwards obtained letters-patent from the king authorising their performances, but the *Parlement* refused to enregister them, and by a decree, dated July 27, 1577, enjoined them neither to present petitions to the court, nor to obtain such letters, under pain of being fined 10,000 livres. Notwithstanding this prohibition, they re-opened their theatre at the Hôtel du Petit Bourbon, under the special protection of the king.

* See p. 190.

Other Italian companies appeared at Paris in 1584 and 1588, but did not remain long. In 1600 a troop came to Paris, and performed at the Hôtel d'Argent, rue de la Poterie. They were supported by Henry IV., before whom they frequently exhibited both at Paris and Fontainebleau.

Cardinal Mazarin, who entertained a strong predilection for his countrymen, invited an Italian company to Paris, who, from 1645 to 1680, continued to perform at the Hôtel du Petit Bourbon, the Théâtre du Palais Royal, or the Hôtel de Bourgogne, where they exhibited alternately with the French comedians. The latter having removed into the rue Guénégaud, the Italian company remained in possession of the Hôtel de Bourgogne. The performance of the *Fausse Prude* in 1697 gave offence to Madame de Maintenon, and excited the anger of Louis XIV., who suppressed the Italian troop, and ordered seals to be placed on the doors of their theatre. Having obtained an audience to remonstrate, the king refused to listen to them, saying—"You have no reason to regret that Cardinal Mazarin induced you to quit your country: you came to France on foot, and have gained enough to return in a carriage."

In 1716, the troop of Italians were invited by the duke of Orleans to return to Paris, when they took the title of *Comédiens du Régent*. Their first piece, called *l'Inganno Fortunato*, was performed at the Hôtel de Bourgogne on the 18th of May. Upon the death of the regent they assumed the title of *Comédiens du Roi*. This company soon became unpopular, and in 1721 they were reduced to the necessity of performing at fairs. In 1762, the performers united with the French troop of the *Opéra Comique*, thus forming a mixed company, and continued to exhibit at the Hôtel de Bourgogne. The joint troop

retained the name of *Comédiens Italiens* long after the Italian language was prohibited by an order in council, dated December 25, 1779. In the year 1783, they removed from the Hôtel de Bourgogne to the

Théatre Favart.

This theatre, still improperly called *Théâtre Italien*, a name which it took when it was first opened, was erected after the designs of Heurtier, upon the site of the Hôtel de Choiseul,* and was opened on the 28th of April, 1783, with a piece got up for the occasion, entitled *Thalie à la nouvelle Salle.* It is a detached building, having the boulevard behind, and a street on each side; the front is towards a square, upon which part of the Hôtel de Choiseul also stood. It is said that this position was given to the theatre at the request of the company for whom it was erected, who were apprehensive that, if the front had been placed in the opposite direction, they would have been assimilated to the *acteurs des boulevards.*

The front is a portico ninety-six feet wide, formed of six Ionic columns of large proportions, which support an entablature. On the ground floor are five entrances, and at the first floor the same number of windows.

The interior of the edifice presents a vestibule, the ceiling of which is supported by four Doric columns. Two arcades lead to spacious staircases opening into the saloon. This room is decorated with eight grand arcades, of which three, towards the front, form windows opening to a balcony, with a balustrade in stone. The three opposite arcades enclose mirrors. The two others, at the extremities of the saloon, are ornamented with handsome marble chimney-pieces. From the vestibule two staircases lead to the pit.

* See p. 194.

The house had originally only three tiers of boxes surmounted by a cornice; but in 1784 the cornice was taken down to form a fourth tier. The ceiling, painted by Renou, was executed with the greatest care. The interior arrangement and ornaments underwent partial changes at several periods; but in 1797 the plan was completely altered under the direction of M. Bienaimé. Since that time the house has remained the same, with the exception of some slight embellishments.

The form of this theatre is an ellipsis of fifty feet by forty. The ceiling is supported by light columns, which separate the boxes of the fourth tier. A fifth tier of boxes has been contrived in the ceiling. The front of the boxes is a ground of white marble, with ornaments in grey and gold. The ceiling is blue, decorated with four figures and two groups in colours, borrowed from the two ceilings of the Villa Adriani; its circumference is composed of arabesques.

The piedroits of the proscenium represent yellow marble, upon which were painted two statues in niches, and above them medallions containing the busts, in imitative bas-relief, of Gretry, Sarti, Guglielmi, and other celebrated composers, but which have recently disappeared. The curtain represents a beautiful blue drapery, which, being looped up, displays some magnificent edifices in Roman architecture. This house will contain nineteen hundred and eighty spectators.

At the back of the Théâtre Favart a house has been built, the decoration of which gives it the appearance of being part of the theatre. In this house a society was formed, in 1783, under the title of *Société du Salon.* It afterwards became a *restaurant,* and is now occupied by an upholsterer.

Since 1801, when the company of the Théâtre Favart

united with that of the theatre Feydeau, this house has been frequently unoccupied. A project was formed of converting it into a Jewish synagogue, but it was not carried into execution. The Italian Opera, now at the Théâtre Louvois, was for some time established here. After the last fire at the Odéon, the company of that house performed in it whilst their new theatre was building. Its last occupants were the performers of the French Opera, who availed themselves of it as a temporary asylum after the Théâtre des Arts, in the rue de Richelieu, was closed on account of the assassination of his royal highness the duke of Berry.

French comic operas were performed at Paris as early as 1662, in which year a piece was represented entitled *l'Inconstant Vaincu;* but it was not till 1715 that the troop of the Comic Opera assumed any importance. Before that period they had been exposed to violent opposition, and even persecution, on the part of the Académie Royale de Musique, to whom they at length agreed to pay a certain sum out of their receipts.

Their success excited the jealousy of the French comedians, who obtained a decree prohibiting them to perform any pieces except pantomimes. The latter attracting a great concourse of spectators, the troop was entirely suppressed in 1718. They afterwards reappeared, and performed with considerable success till 1762, when they united with the Italian company of the Hôtel de Bourgogne, and removed, in 1783, to the Théâtre Favart.

About the year 1785, Monsieur, now Louis XVIII., invited a troop of Italians to Paris to perform comic operas. After having exhibited successfully for some time, the king granted to them the theatre in the palace of the Tuileries, where they made their *début* by an *opera buffa* entitled *le Vicende Amorose.* The political events of 1789

compelling Louis XVI. to take up his residence at the Tuileries, the Italian company removed hastily to the Salle de Nicolet, until the new theatre, which it was resolved to construct for them in the rue Feydeau, could be completed. The latter house, which now bears the title of

THÉATRE ROYAL DE L'OPERA COMIQUE,

was opened, under the name of *Théâtre de Monsieur*, on the 6th of January, 1791, by an opera entitled *le Nozze di Dorina*. The political events which succeeded that period caused the management and the species of exhibition at the Opera Comique to be frequently changed. In 1801, the troop of the Théâtre Favart quitted their house, and united with the company of the rue Feydeau, where they have since remained, in pursuance of the new dramatic organization. During the revolution this theatre was called *Théâtre de l'Opéra Comique National*, but the most prevalent name has ever been, and still is, *Théâtre Feydeau*, notwithstanding it is styled in all legal acts *Théâtre Royal de l'Opéra Comique*.

This house was erected after the designs of Messrs. Legrand and Molinos, upon part of the garden of the convent of the Filles de Saint Thomas. The spot had previously been occupied by part of the city wall, demolished in 1654. At the same period a street was opened between the Porte de Richelieu and the Porte Montmartre, which took the name of rue des Fossés Montmartre.* About the year 1675, this street was called Feydeau, after a family of that name, who then filled some of the highest offices in the magistracy.

The Théâtre de l'Opéra Comique is built upon a very

* A street of this name still exists, which forms a communication between the Place des Victoires and the rue Montmartre.

narrow piece of ground, and is enclosed on all sides by private houses, so that its front, which is presented obliquely, can scarcely be seen. The form of the edifice is a quadrilateral figure, prolonged in front by a semicircle described from the centre of the house. It is one hundred and thirty-eight feet in length by eighty-four in breadth. Three spacious open arches in the basement allow carriages to enter. Eight cariatides, in the style of those of the temple of Minerva Polias at Athens, form the decoration of the first storey. Between the cariatides are large arched windows, which give light to the saloon. The front, which is fifty-six feet in height, is crowned by an entablature, the frieze of which is ornamented with roses. The entire front is rusticated. The roof of the building resting on a gable, pierced with arched windows, is seen in the back ground.

To obtain a covered vestibule and other dependencies, such as a box-lobby, a guard-room, etc., it was necessary to form the theatre at the first floor. By this means it has the advantage of a public passage under the house, with a cross passage under the stage, which serves as a substitute for the porticoes so necessary in buildings of this description. This passage forms a communication from the rue Feydeau to the rue des Colonnes, the rue des Filles Saint Thomas and the rue Vivienne: it is obscure in the day, but in the evening is rendered agreeable by the light of the numerous shops with which it is skirted.

The form of the house is nearly circular. The diameter, taken at the pit, is forty-eight feet; taken at the upper tier of boxes it is seventy-seven. This difference will suggest in a moment the amphitheatrical aspect of the decorations. Above the *baignoires* which surround the pit is a projecting circular balcony, called the *première*

galerie, behind which rises a range of twenty-eight Corinthian columns, supporting an entablature and a second gallery; behind the second gallery is seen a range of thirty-two columns of the composite order, which support an entablature and a third gallery; and above the latter, opposite the stage, a range of small lunetta boxes is contrived in the ceiling. Between the first range of columns are two tiers of boxes, and in the intercolumniations of the second range appears a third.

The archivault of the proscenium is richly ornamented with *caissons* and roses in gold; the remainder is painted in imitation of marble, as is the whole of the architecture of the house. The capitals of the columns, which are extended to the proscenium, are white enriched with gold. The first frieze is decorated with foliage, and the second with palm-leaves. The interior of the boxes is blue. The columns are of small diameter, and have a graceful aspect. The ceiling represents an ample tent of white canvas, fastened at the circumference by grotesque masks in gold. Upon a broad blue border are griffons, and in eighteen compartments are rich arabesques in gold interspersed with cameos. All these ornaments were executed by M. Ciceri. The curtain represents a rich blue drapery, with gold tassels and fringe.

Nothing was neglected in the construction of this theatre to render it sonorous. The amphitheatrical disposition of the boxes, the plain surface above the upper gallery, the construction of the ceiling with choice wood, and upon the same principle as a stringed instrument, and the vaulting beneath the orchestra, which sends into the house the finest notes, all contribute to render this theatre eminently favourable to music.

Like the other theatres of Paris, the *Opéra Comique*

has experienced frequent changes in its decorations. It was originally painted brown with arabesques, and at the proscenium were seen two gigantic figures of Fame in bas-relief. Shortly afterwards the ranges of columns, which produce so fine an effect, were added. In 1800, the stage boxes were erected, and the archivault of the proscenium was decorated with a lyre supported by griffons, with two genii and two attributes of music. Its present disposition and embellishment were executed in 1816.

The saloon being situated above the vestibule, partakes of the circular form of the front. It is decorated with busts of Gretry, Mehul, Dalvirac and Nicolo. The lustre, which is the finest in Paris, is from the manufactory of Vivien, who made one much more magnificent for the principal theatre of Bordeaux. With but few exceptions, the scenes are indifferently composed and executed.

This edifice forms one of the most agreeable theatres in Paris, and will contain two thousand three hundred spectators.

THÉATRE DES TUILERIES.

This theatre being a dependence of the palace, may be considered as an apartment of the sovereign—a room constructed for the pleasure of the prince; but as in several instances it has been open to the public, a description of it naturally belongs to the place which we have assigned it.

In the northern pavilion, built by Catherine de Médicis, and the pile of building which extends from it to the Pavillon Marsan, Louis XIV. constructed, in 1693, an immense theatre, known by the name of *Salle des Machines*, on account of the ballets performed there before the sovereign and his court. Vigarini, an Italian, drew the plans

and superintended the execution of this superb theatre, which must have been one of the most spacious in Europe, since it could contain about six thousand spectators.

The form of the house was an oblong square, terminating in a semicircle. From the front of the stage it was ninety-three feet in length by fifty-two in breadth, and forty-two in height. Three rows of steps surrounding the pit, which alone was capable of containing fourteen hundred spectators standing, and an amphitheatre with seats affording more than twelve hundred places, served as a basement for two ranges of Corinthian columns and galleries; a third range rested upon the entablature of the second. Behind these ranges were amphitheatres, each containing more than seven hundred places. The bases and capitals of the columns, as well as the cornices and balustrades, were richly gilt. The ceiling, magnificently sculptured and gilt after the designs of Lebrun, was adorned with paintings by Noel Coypel.

The proscenium was unencumbered with boxes, and presented grand columns of the composite order, supporting an elliptical arch surmounted by an attic and a pediment.

The stage was one hundred and thirty-seven feet in depth by sixty-four in breadth.

The celebrated Florentine painter and architect, Jean Nicolas Servandoni, obtained permission of Louis XV. to give pantomimic exhibitions in this theatre, with the view of forming pupils. It is well known to what a high state of perfection he carried that art in *La Forêt Enchantée*, a subject borrowed from Jerusalem Delivered, and in *La Descente d'Énée aux Enfers*.

Upon the destruction of the Théâtre du Palais Royal by fire on the 6th of April, 1763, the Académie Royale de Musique took possession of the Salle des Machines. The

immense stage of this theatre alone sufficed to form a temporary house and stage, which was opened by the Opera company on the 24th of July, 1764; and here they continued to perform till January 29, 1770, when they removed to the new Théâtre du Palais Royal. From 1770 till the opening of the Odéon in 1783, the French comedians performed in the Salle des Machines, which, in 1784, was appropriated to *concerts spirituels*.

These concerts, established in March 1725, by Francois Philidor, son of the celebrated composer, had been held from the beginning in the *Salle des Cent-Suisses*, now called *Salle des Maréchaux*, and were intended to supply the place of theatres during religious festivals.

The temporary house fitted up for the Opera formed an ellipsis of fifty feet in depth by forty-two in breadth, measuring from the fronts of the boxes. It had four tiers of boxes, and would contain nearly two thousand spectators.

In 1793, the National Convention quitted the Manège to occupy a room prepared for them at the palace of the Tuileries, precisely where the temporary Opera-House had been formed. The pavilion, which was the part of the theatre occupied by the spectators under Louis XIV., was converted into a saloon of conferences, and the offices of the Assembly. On the 28th of October, 1795, the Council of the Ancients, instituted by the constitution of the year III., succeeded the Convention at the Tuileries, where they remained till the memorable day of the 18th Brumaire, an VIII. (October 8, 1799).

Being restored to its primitive destination, the palace of the Tuileries soon became, under the new government, and by the skill of M. Fontaine, worthy of the monarch of a great empire. That architect completed the grand staircase, formed in the contiguous pavilion a domestic chapel and a council-chamber, and left the whole of the adjoin-

ing range of building, as before, for a theatre. The narrowness of the palace presented a formidable obstacle to M. Fontaine in drawing his plan, but he completely succeeded in giving harmony to the different parts.

The theatre is approached by a vestibule which communicates with the chapel, and by a grand staircase leading to the upper storeys. On a level with the first tier of boxes is a saloon decorated with columns of the Ionic order, which communicates at its extremities with the box lobbies, and by three intercolumniations in the centre with the stairs of the galleries and the royal box. The house forms a square with a circular part attached to one of its sides. A basement which extends round the house supports a colonnade of the Ionic order.

In front of the colonnade is a tier of boxes destined for the most distinguished spectators. At the bottom the colonnade is detached, and the royal box occupies three intercolumniations. The pit is formed of the square part in the centre. In the basement are the *baignoires*. The back wall of the circular colonnade is adorned with bas-reliefs. Between the columns on the sides is a second tier of boxes decorated with rich green draperies fastened with gold. Above the entablature under the arches is a third tier of boxes. An elliptical dome rests upon the four arches. The archivault of the proscenium is supported by four projecting columns, between which are boxes decorated with draperies.

All the architecture is painted to represent violet *breccia*, with mouldings richly gilt. The draperies are light green. The dome, the friezes, and the arches are sumptuously decorated with figures and other ornaments. The curtain is a drapery in ample folds and richly ornamented.

This theatre may be converted into a ball-room, as was the case at the marriage of Napoleon with Maria Louisa of

Austria. A floor is then laid down over the pit upon a level with that of the stage, and a moveable decoration of columns, cupola, etc. is erected to correspond with the other part of the room. By this means may be obtained an elliptical ball or banqueting room, one hundred and fourteen feet in length by forty-five in breadth.

Nothing can exceed the splendour of this saloon when lighted up by two elegant lustres suspended from the domes, and fifty of smaller dimensions hung in the intercolumniations.

In the year 1778, when the French comedians occupied the Théâtre des Tuileries, Voltaire having returned to Paris, about four months before his death, was solicited to go to the theatre. On the 30th of March, he went to the *Académie Française*, which then held its meetings at the Louvre, and afterwards proceeded to the Théâtre des Tuileries, to witness the representation of two of his own pieces. On his road an immense concourse pressed round his carriage, and hailed him with shouts of joy. He wore a cloak of the fur of the Zibeline martin, presented to him by the empress Catherine. Enthusiasm rose to its height when he appeared in the box of the *gentilshommes de la chambre du roi*, between madame Denis, his niece, and madame de Villette. Brizard, a celebrated tragic actor, brought a crown of laurel, which madame de Villette placed upon his head. Voltaire took it off immediately, although urged by the spectators to wear it. An hour passed before the play could commence. *Irène*, the last and most feeble of Voltaire's tragedies, was on this occasion received with rapturous applause. Shortly after the conclusion of the piece the curtain rose, and in the midst of the stage was seen a bust of Voltaire. All the performers, with crowns and garlands in their hands, were drawn up in a semicircle around it. At the further extre-

mity of the stage was a vast multitude, together with the soldiers who had appeared in the tragedy, so that the theatre resembled a public square. Brizard, in the costume of *Leonée,* placed the first crown on the bust, and was followed by all the other performers. One of the actresses then advanced to the front of the stage, and read a copy of verses, which concluded as follows :—

Voltaire reçois la couronne
Que l'on vient de te présenter ;
Il est beau de la mériter,
Quand c'est la France qui la donne.

The public demanded a repetition of the verses, and a number of copies were immediately distributed. The bust remained upon the stage during the representation of *Nanine,* which was not less applauded than *Irène.* On leaving the theatre Voltaire appeared quite overcome by age and fatigue. It was not without difficulty that he reached his carriage, in consequence of the crowd who surrounded him, shouting "*Des flambeaux ! des flambeaux ! pour que tout le monde puisse le voir.*" A great number of persons ascended the steps, pressed round the carriage door to kiss his hands, and accompanied him with cries of *vive Voltaire !* as far as the hotel of the marquis de Villette, on the quay which has since been named *quai Voltaire.* In his emotion this celebrated man exclaimed, "*Vous allez me faire mourir de plaisir.*"

*MINOR THEATRES.**

THÉATRE DU VAUDEVILLE.

The species of melo-drama styled *vaudeville* is said to have derived its name from the following circumstance :—

* A description is here given no only of those theatres which still exist, but of such as have been demolished that are entitled to notice.

Olivier Basselin, a fuller, in Normandy, at the beginning of the fifteenth century, used to compose humorous songs, which he sung as he stretched out his cloth in the *vaux* or valleys on the banks of the river *Vire*. These songs became popular, and from being first called *Vaux-de-Vire*, afterwards assumed the name of *Vaudeville*.

The name Vaudeville, specially bestowed on this theatre, seems misapplied, as the same kind of comic representations are given at several of the other Parisian theatres. It is therefore frequently called, with much propriety, *Théatre de la rue de Chartres*.

The city walls erected by Charles V. enclosed the establishment called *Hôpital des Quinze Vingts*, founded by Saint Louis for three hundred blind persons. By the increase of the capital this hospital was, at a subsequent period, in the midst of one of the richest *quartiers* of Paris, and, in 1779, was transferred to the faubourg Saint Antoine. The old buildings were demolished in 1784, and upon their site and that of the Hôtel de Rambouillet were formed the streets situated between the rue de Saint-Thomas-du-Louvre and the Place du Carrousel.

The Vauxhall of the Foire-Saint-Germain having been pulled down in 1784, a new ball-room, which took the name of *Panthéon*, was built at the angle formed by the rue de Chartres and the rue de Saint-Thomas-du-Louvre. The high price of the ground induced Lenoir le Romain, under whose direction it was constructed, to place the ball-room at the first storey, that the ground floor might be formed into shops, in order to diminish the expense. A second motive was the opening of a passage under the Panthéon for carriages to set down company.

The principal front, if it can be called a front, is towards the rue de Chartres. It is decorated with six Doric columns supporting an entablature. The oval vestibule

in the centre of the passage is decorated with similar columns, and leads to two staircases.

The saloon du Vauxhall, or du Panthéon, was sixty feet in length by thirty-five in breadth, and was ornamented with twenty Corinthian columns supporting a cornice.

In 1790 the Panthéon was converted into a theatre by Lenoir for the company of Messrs. Piis and Barré, who opened it on the 12th of January 1792.

The lower vestibule and the staircases still remain as they were constructed by Lenoir, but the house has undergone several alterations in its decoration and distribution. Its form is a circle, thirty-two feet in diameter, taken at the front of the first tier of boxes. It has a projecting balcony, three tiers of boxes, and a fourth tier above the cornice. The height of the house is thirty-seven feet. The fronts of the boxes are white. The balcony is ornamented with various musical instruments, and garlands supported by children. The second tier of boxes is decorated with medallions encircled by wreaths, and the third with coloured birds and arabesques. All these ornaments are enriched with gilding. At the fourth tier is a range of small columns, which support the ceiling, and are continued above the proscenium.

The ceiling is traversed by garlands of flowers, which intersect each other in every direction. The saloon is extremely small. The house will contain twelve hundred spectators, but is in general thinly attended, owing to the bad management of the directors.

THÉATRE DES VARIÉTÉS.

Marguerite Brunet Montansier, who died a short time ago, at the age of ninety years, was long superintendent

of the spectacles of the court. At the beginning of the revolution, her strolling troop was established at the Palais Royal, in a theatre originally built for puppets, and afterwards occupied by the infantile comedians of Beaujolais. The latter, who maintained their ground only a few years, gave comedies and operas, in which children were the actors, the parts being sung or spoken behind the scenes.

The situation of the Théâtre Montansier, and the variety of the performances, attracted crowds. The house being found too small, was enlarged and fitted up in fifteen days by M. Louis. It had three tiers of boxes decorated with draperies, and would contain thirteen hundred spectators. The ornaments of the saloon were remarkably rich.

This theatre was abandoned upon the construction of the Théâtre des Variétés, which was opened on the 4th of June, 1807. It was built by a company of associated actors, and mademoiselle Montansier was the proprietor of a fifth part. Its front, towards the boulevard Montmartre, though very small, is in the purest style. M. Cellérier, under whose direction it was built, decorated it with two ranges of columns, Doric and Ionic, surmounted by a pediment. The ground floor presents a vestibule, from which two flights of stairs lead to the first tier of boxes and the saloon, which is over the vestibule. This saloon, elegantly decorated with columns and busts, opens by three large windows upon the outer portico. The house, which is nearly circular, is forty-two feet in length by thirty-six in breadth, measured from the fronts of the first tier of boxes. Two other tiers of boxes, decorated with a range of pillars of the composite order, a third tier above the cornice, and a spacious gallery, occupy the height of the edifice. Green and gold prevail in the

decoration. The front of the first tier of boxes is ornamented with cameos representing the most celebrated scenes in which Brunet and Tiercelin appear.

This theatre will contain nearly thirteen hundred spectators. Its distribution and scenery are extremely good. The outlets are numerous. There is also at the back of the theatre a wide door, which can be lowered at pleasure, like a drawbridge, for the purpose of enlarging the stage, when an extraordinary space is required, admitting air during the performance, obtaining light in the day, or clearing the house speedily in case of fire.

Behind the theatre is a garden, an elegant *café*, and a billiard-room.

The theatre in the Palais Royal, previously occupied by mademoiselle Montansier's troop, has been converted into a *café*, called the *Café de la Paix*, where petty comedies, rope-dancing, and pantomimes are still performed. It is not a detached edifice, but forms part of the stone gallery surrounding the garden. The pit has been raised to the level of the first tier of boxes and the saloon; and the two other tiers of boxes have been preserved. The Café de la Paix, richly decorated with paintings, gilding, and mirrors, is much frequented; but it would be vain to look for good company among those by whom it is thronged.

THÉATRE DU GYMNASE DRAMATIQUE.

The *Gymnasium* of the Greeks was a place devoted to athletic exercises, during the performance of which the body was naked, and from this circumstance the name is derived. It is therefore difficult to account for its application to a theatre devoted to the petty comedies, enlivened with songs, called *Vaudevilles*.

The Gymnase Dramatique was erected after the designs

of Rougevin and Guerchy, in 1820, upon the site of the Café Vaspard, on the boulevard de Bonne Nouvelle, which spot formed part of the moat of the city walls erected in 1631. The edifice is of an irregular quadrilateral form, one hundred and sixteen feet in length, by a front of fifty-nine feet, which presents two ranges of six three-quarter columns, Ionic and Corinthian, with pilasters at the angles. The doors are surmounted by pediments, and above them are niches with the statues of two Muses. The edifice is crowned by an attic. The vestibule is small, but the saloon is spacious and neatly ornamented. The plan of the house is semicircular. Its diameter between the fronts of the first tier of boxes is thirty-eight feet, and its height forty-two feet. It contains five tiers of boxes and two galleries. The boxes of the first and second tiers are separated by light pillars.

The decoration of the house, which is remarkably neat and chaste, is by Redouté. The front of the balcony presents scenes taken from the best French pieces. The first and second boxes are ornamented with blue draperies and red cameos. The ceiling is painted in arabesques composed of flowers of bright colours, and the ornaments of the stage-boxes are enriched with gold. In the tympanum of the proscenium Apollo is seen crowning the Muses.

This theatre is unfavourable to music. The number of spectators it will contain is about a thousand.

THÉATRE DE LA PORTE SAINT MARTIN.

The Théâtre du Palais Royal, which had been converted into an opera-house, having been destroyed by fire on the 8th of June, 1781, Lenoir le Romain was charged to construct a temporary edifice for the Opera, until the

king should fix upon a spot for the erection of a permanent structure. The ground chosen upon the boulevard near the Porte Saint Martin was not even cleared, but with such rapidity did the works proceed, that the house was completely built and embellished in seventy-five days.

The new theatre was opened on the 25th of October, 1781, when a gratuitous representation was given in honour of the birth of the dauphin. Several of the subsequent performances were honoured by the presence of the king and the royal family. In 1782, the house was enlarged, and its interior disposition changed. This alteration was effected in the space of ten days.

Upon the removal of the Opera, in 1793, to the Théâtre des Arts, rue de Richelieu, this theatre was closed, and during the revolution was used for popular meetings and the sittings of courts-martial. It was newly decorated and opened for melo-dramas on the 27th of September, 1802, but was afterwards closed, and subsequently re-opened on the 1st of January, 1810, under the title of *Salle des Jeux Gymniques.* Lastly, it was repaired and embellished as it now appears, and re-opened on the 26th of December, 1814.

The principal front is ninety-six feet in length by fifty-four in height, exclusive of the attic, which is twelve feet high. The basement is decorated with eight cariatides, placed as pilasters on the sides of the three doors. Eight coupled Ionic columns rest upon the basement, and support a cornice surmounted by a bas-relief, by Bocquet, representing the triumph of the Arts. Between the columns were formerly the busts of Quinault, Rameau, Lulli, and Gluck. Over three windows corresponding with the doors are bas-reliefs. The whole of this decoration is enclosed in a slight rectangular recess, and

the projecting mass of the building is surmounted by an entablature with fluted consoles.

The original decoration of the interior of the house was of a military character. The columns which supported the boxes represented bundles of pikes surmounted by gilt helmets with feathers, and the upper boxes displayed eagles grasping standards, and cocks from whose wings military sashes were suspended. The whole of this embellishment was in relief, and richly gilt. The decoration of the house, in 1802, executed by Persico, an Italian, was of a very inferior character.

The present disposition and embellishment of the theatre are after the designs of M. Debret. The house forms a circle to which the stage is tangent. Its diameter is fifty feet between the fronts of the first tier of boxes, and its height forty-seven feet. It contains four tiers of boxes. A row of octagonal columns, which are apparent only in the two upper tiers, support the cornice, above which a few boxes are contrived on the sides. The first tier of boxes is decorated with draperies and garlands enriched with gold; the three others display arabesques with cameos. The ceiling is ornamented with garlands and arabesques in gold. Four columns, which adorn the stage boxes, support the arch of the proscenium: these boxes are enriched with coloured birds and griffons. The curtain is blue with a deep white fringe, and is ornamented with garlands, griffons, etc., in gold.

Although built almost entirely of wood and plaster, this theatre presents an agreeable appearance; but it has several defects. It has no portico, but in its stead a miserable awning has been erected, which hides the cariatides, and beneath which carriages cannot enter. It has no vestibule. The saloon is very small. The manager's rooms

and dressing-rooms are in an adjoining house. It has only one entrance, which, opening upon the boulevard near a steep declivity, renders the meeting of carriages extremely dangerous. On the other hand, it contains ample space below the stage for the apparatus essential to melo-dramas, and is well furnished with decorations and machinery.

In the autumn of 1822 an English company hired this theatre, and were favourably received by a considerable number of respectable persons; but a cabal being formed against them, their performances were interrupted, and they were compelled to retire to a small private theatre in the rue Chantereine.

THÉATRE OLYMPIQUE.

This theatre was erected in 1796, after the designs and under the direction of Damesme. The object of its construction, which was at the expense of the late count d'Ozembray, was to afford a place of meeting for an association of artists and amateurs, known by the name of *Société Olympique.* A principal pursuit of this society was musical science, and, in 1786, the Salle des Gardes, in the palace of the Tuileries, was granted to them for their concerts. After the revolution they added dramatic representations to their concerts, and, in 1796, removed to the theatre in the rue de Chantereine, which took the name of *Théâtre Olympique.*

The front of the edifice was ornamented with small Ionic columns, and a bas-relief representing two genii supporting a lyre. The gate led into a court surrounded by a peristyle of the Doric order, which gave access to a magnificent vestibule, the ceiling of which was supported by a double range of Doric columns. From the vestibule two stair-cases led to a spacious and elegant saloon.

The form of the house was a prolonged semicircle. The second tier of boxes was supported by fourteen cariatides, and the third by a range of light Corinthian columns. A fourth tier was contrived in the ceiling. The ornaments were in good taste, and the harmony of the light colours with which it was painted produced an agreeable effect. This house was forty-one feet in length, thirty-four in breadth, and forty-two in height.

The celebrated painter David said, that, when walking under the peristyle of the Théâtre Olympique, he could believe himself at Athens.

After the dissolution of the Société Olympique, their theatre was successively occupied by the Italian Opera and the German Opera, the latter of which made an unsuccessful effort in 1801 to establish itself at Paris. In 1816, the Théâtre Olympique was converted into a lodging-house and public baths.

THÉATRE DU MARAIS.

The first theatre in the Marais was established in 1600, at the Hôtel d'Argent, situated at the corner of the rue de la Poterie. Its inconvenience led to the removal of the company to a tennis-court, near the top of the Vieille rue du Temple, and afterwards to the rue Michel le Comte. For each representation this theatre paid an *écu tournois* to the *Confrères de la Passion*, to whom it was united in 1673. From that period till 1790, the Marais, although inhabited by an opulent class of persons, remained without a theatre, when Langlois Courcelles, a former associate of the Italian company, opened one, built under the direction of Trepsat, on the site of the Hôtel Poultier, rue Culture-Sainte-Catherine. The troop was composed of excellent performers; and Caron de Beaumarchais favouring this

new establishment, his *Barbier de Seville*, *Figaro*, and *Mère Coupable* were performed there.

The success of this theatre having declined, Courcelles abandoned his undertaking. The house afterwards passed through several hands, and was more frequently closed than open. The administration for conducting funerals occupied it for some time. At length, in 1816, it was converted into public baths.

The form of the edifice was a parallelogram of one hundred and thirteen feet by fifty-eight. It was divided into vestibule, house, and stage. All the dependencies were the remains of the Hôtel Poultier, and the only entrance was in the rue Culture-Sainte-Catherine.

The front, which still exists, is in the Moorish style. The vestibule communicated with two staircases, leading to the house. The saloon, which was over the vestibule, received light by five large windows.

The house, of a circular form, was thirty-seven feet in diameter, and forty-two in height. It contained three tiers of boxes, a projecting gallery in front of the first tier, and a fourth tier of boxes, or gallery, in small arches under the ceiling. The architecture being in the Moorish style, and decorated with arabesques, gave it the appearance of an ancient church.

Whilst the company of the Théâtre du Marais occupied the tennis-court in the Vieille rue du Temple, they performed pantomimes, in which Harlequin, Columbine, Pantaloon, and Scaramouch distinguished themselves. Upon the first arrival of Scaramouch at Paris, he was presented to Louis XIV., then very young. As soon as he was in the king's presence, he threw off his cloak, and appeared in the costume of his character, with his dog, parrot, and guitar. Accompanying his voice with the instrument,

he sung an Italian song, while the dog and parrot also played their parts.

This strange concert so pleased the young king, that he ever after entertained an attachment for Scaramouch, who became a very popular performer, and his portrait or bust was to be seen in many elegant saloons. He died in 1682.

THÉATRE DE MOLIÈRE.

This theatre furnishes a striking instance of the misapplication of names. Every kind of representation was given within its walls—operas, vaudevilles, foreign tragedies, comedies, etc. Schiller, Shakespeare, Calderon, almost every dramatist, except Molière, who was taken for the patron of the establishment, by turns appeared upon its boards.

Boursault-Malherbe, a comedian, and afterwards a member of the National Convention, built this theatre, in a passage called *Passage des Nourrices*, which formed a communication between the rue Saint Martin and the rue Quincampoix. Notwithstanding the great population of the vicinity, it was never numerously attended.

The form of the edifice is a parallelogram of eighty-two feet by forty-eight. It is completely enclosed by the surrounding houses, and has no front. The plan of the house is circular, having a diameter of thirty feet between the fronts of the boxes. The height, which is thirty-four feet, is occupied by *baignoires*, and three galleries or tiers of boxes. The boxes of the first and second tier are separated by partitions; and whilst the house was used for dramatic representations, they were adorned with mirrors. The boxes of the third tier are divided by Ionic pillars, which rest upon an entablature that extends round the theatre,

and supports the ceiling. The stage boxes are ornamented by four columns of the Ionic order elevated upon pedestals, which support a double arch, having in the tympanum a bust of Molière, attended by two Muses. The fronts of the galleries are decorated with balustrades and chain ornaments. The curtain was remarkable for its richness.

This theatre was suppressed by Bonaparte in 1807, but none of its decorations were destroyed. In 1810, it was formed into two storeys, by the construction of a floor which extends through the entire building, including the stage. The lower part, consisting of the pit and the first tier of boxes, is used as a paper warehouse; and the upper part has been converted into a ball-room, under the name of *Salon de Flore*, open only in winter.

The passage in which this edifice is situated is now called *Passage Molière*.

THÉATRE DE LA CITÉ.

In the year 1790, Lenoir le Romain erected upon the ruins of the ancient church de Saint Barthélemy,* near the Palais de Justice, a theatre, which was opened in 1792, under the title of *Théâtre d'Henri IV.*, a name which it soon exchanged for that of *Théâtre de la Cité*. This being the only theatre in the ancient *Cité*, success was expected to have crowned the undertaking. It, however, was often closed; and in 1807, when the diminution of theatres was decreed, it was converted into a ball-room, under the name of *Salle de la Veillée*, or *du Prado*, which is occasionally used for the meetings of a lodge of Freemasons.

The form of the house was an ellipsis, forty-five feet in length by thirty-five in breadth. The ceiling was supported by four columns formed of bundles of lances, sur-

* See Vol. I., p. 161.

mounted by Ionic capitals. The interior, which contained five tiers of boxes, besides a projecting gallery and *baignoires*, was forty-seven feet in height. The decorations consisted of arabesques painted grey upon a yellow marble ground. The columns were ornamented with cameos and coloured bands, and the ceiling with figures. The original curtain afforded a view of the Pont Neuf, with the statue of Henry IV. That which succeeded it presented a gothic gallery.

The buildings of this theatre, which was capable of containing nearly two thousand spectators, still form one of the ornaments of the Marché aux Fleurs.

THÉATRE DES JEUNES ARTISTES.

This theatre was established in 1775, to train pupils to the dramatic art, but shortly afterwards became a regular theatre for comedies and comic operas, which continued to be performed in it till August 1807, when it was suppressed by a decree of Bonaparte. It stood upon the boulevard Saint Martin, at the corner of the rue de Lancry, and was constructed after the designs of M. Sobre. Its form was a parallelogram of one hundred and two feet by forty-five. The front presented three arcades supported by four columns of Ionic proportions, with composite capitals. Above the arcades were four-winged genii in bas-relief, supporting garlands. The whole was surmounted by an entablature and a pediment. The portico led into a vestibule, above which was the saloon: the windows of the latter opened upon a balcony under the portico. The house was thirty-six feet in length by twenty-one in breadth. It contained two tiers of boxes, and held five hundred and twenty spectators. A private house has been built on its site.

THÉATRE DE L'AMBIGU-COMIQUE.

Nicolas Médard Audinot, who died May 21, 1801, having quitted the Théâtre Italien in 1767, established at the Foire-Saint-Germain a puppet-show, called *Comédiens de Bois*, in which each figure was a caricature of an Italian performer. Encouraged by his success, he purchased, in 1770, a piece of ground on the boulevard du Temple, and erected a theatre, which was opened in July of the same year. For puppets he substituted children, who performed pieces replete with sentiment and gaiety. This new establishment, which took for a device upon its curtain *Sicut infantes audi nos*, attracted crowds for a considerable time; but the establishment of a new theatre,* in 1775, in the vicinity of the Ambigu-Comique, caused the latter to be partially deserted. Audinot, to prevent himself being supplanted, added pantomimes to his exhibition, a kind of spectacle at that time but little known in Paris. In 1785, this theatre passed into other hands, although the building is still the property of the heirs of its founder.

After having given every species of performance without changing its name, the Ambigu-Comique, since the diminution of the theatres in 1807, has been appropriated to melo-dramas.

This theatre was constructed under the direction of M. Célérier. The plan is regular, but the building is not detached. The front is composed of a basement pierced with three arcades, surmounted by arched windows, separated from each other by four Ionic columns, which support an entablature with medallions, extending the whole length of the front. The attic is adorned with a bas-relief in arabesques, and the whole crowned with a

* Théâtre des Jeunes Artistes.

pediment, in which is a semicircular window. The extent of the front is augmented by two symmetrical wings.

The vestibule is small. The saloon is neatly decorated.

The form of the house is elliptical. It contains three tiers of boxes, including one which encircles the pit. The boxes are separated by light pillars which support Gothic arches, surmounted by a frieze decorated in a kind of florid Gothic style. Above the cornice is a range of small columns, supporting the ceiling; and behind is a spacious circular gallery. The front of the first tier of boxes presents a Gothic balustrade of stone colour, enriched with gold upon a blue ground. That of the second is decorated with draperies of purple and gold. The ceiling is scarlet, richly ornamented in the Gothic style. The curtain, as well as the house, was painted by M. Daguerre. The scenery is the best in Paris. This house contains nearly sixteen hundred spectators.

THÉATRE DE LA GAITÉ.

This theatre, originally called *Théâtre de Nicolet, ou des Grands Danseurs*, was established about the year 1760, by Nicolet, a celebrated showman. The exhibition consisted of rope-dancing, balancing, etc. In 1767, Nicolet introduced an actor, who, for a considerable time, drew him full houses. This was a monkey, that imitated Molé, a celebrated comedian. To these *divertissemens* Nicolet added some comic pieces composed by Taconnet, who, by his popular farces, parodies, etc. acquired the title of *Molière des Boulevards.* In 1772, Nicolet had the honour to perform before the king at Choisy, and his troop then took the title of *Grands Danseurs du Roi.* Upon the destruction of the buildings of the Foire-Saint-Ovide by fire,

in 1777, Nicolet gave a representation for the benefit of the sufferers, and his example was followed by several other theatres.

In 1795, this theatre took the name of *Théatre de la Gaité*, but the pieces represented here are rather of a mournful than a cheerful character. The most tragical scenes are frequently mingled with songs and buffoonery. It is, however, numerously attended by a class of persons more attached to the expression of powerful emotions than the observance of theatrical rules.

The site of this theatre is upon the boulevard du Temple, on part of the city ditch filled up by order of Louis XIV. In 1808, it was rebuilt under the direction of M. Peyre. Its form is a parallelogram of one hundred and eighteen feet by fifty-six. The front, which is quite plain, being decorated only with ornamental joints, is pierced with five arched windows, above which are an entablature and an attic. The form of the interior is square towards the stage and semicircular in the opposite direction. It contains three tiers of boxes, exclusive of the *baignoires*. The two upper tiers are supported by light pillars, and a third row of pillars supports the ceiling. The proscenium is decorated with four heavy pilasters, bearing an entablature and an attic.

The interior is painted to imitate yellow marble, and the ornaments are grey. The first tier of boxes is decorated with dramatic subjects painted in cameos; the second with masks and cornucopiæ; and the third with garlands and musical instruments, interspersed with helmets, swords, etc. The proscenium is rich and well composed. The ceiling is ornamented in arabesques. The curtain is a plain blue drapery in ample folds. The whole of this decoration, executed in 1816, by Messrs. Besnard and Bassigny, has an agreeable effect.

This house will contain fifteen hundred and fifty spectators, and being situated between the faubourgs and that part of the capital which is inhabited by the working classes, is generally well attended.

THÉATRE DU PANORAMA DRAMATIQUE.

This theatre, situate upon the boulevard du Temple, was built under the direction of Messrs. Vincent and Chatelain, and opened on the 14th of April, 1821.

The front is composed of a large arcade adorned with two Corinthian columns and two pilasters, between which are colossal figures of Thalia and Melpomene. In the tympanum of the arch are two genii, holding in one hand a trumpet, and in the other a crown. Above is a pediment, which presents two kneeling genii supporting the arms of France.

The interior is neatly ornamented, and will contain upwards of fourteen hundred spectators. The pieces performed here are *vaudevilles* and melo-dramas.

CIRQUE OLYMPIQUE.

Races on horseback and in chariots always formed part of the grand festivals of the ancients. The places appropriated to these exercises, named *hippodromes* by the Greeks, were called *circi* by the Romans. These races took place originally in the open fields, afterwards in enclosures formed of wood, and latterly in superb structures, the remains of which are still to be seen at Rome and Constantinople.

Nothing in Paris resembles the circus of the ancients, except the Champ de Mars, which is one third larger in

extent than the *Circus maximus* of Rome; but here the porticoes and seats of the latter are wanting. With the ancients equestrian exercises formed an object of competition and triumph; with us they have nothing of the character of national festivals, and, properly speaking, a modern circus is merely a theatre for equestrian and military display.

Equestrian exercises were first introduced at Paris under the directorial government, by Messrs. Astley of London, whose troop made a winter excursion to the French capital, and performed in a circus erected in the faubourg du Temple. To Astley's company succeeded that of Franconi, who not only exhibit feats in horsemanship, but excite the public curiosity by the introduction of other animals, and by the representation of pantomimes, generally taken from the military annals of France.

Astley's house was circular: it had two tiers of boxes, and was lighted up by two thousand lamps. Messrs. Franconi added a spacious stage to the old circus, and gave it the title of

CIRQUE FRANCONI.

It is fifty-seven feet in diameter, and is surrounded by sixteen light columns, thirty-five feet in height, which support the ceiling. Behind these columns is a spacious gallery, above which are three other galleries, besides a range of *baignoires*.

The decoration of the house consists of combats and military trophies. The ceiling is a *vêla*, the sides of which are formed of lances, and the intervals occupied alternately by trophies and the figures of warriors of the middle ages. The house is lighted up by five lustres. The circus forms a sandy arena, in which the equestrian exercises take place, and which serves occasionally to

augment the pomp of the military spectacles, by receiving the troops which cannot be drawn up on the stage, to which it is joined by a gentle declivity.

In 1808, a dispute arising between M. Franconi senior and his sons, the latter quitted the faubourg du Temple, and opened the

Cirque du Mont Thabor,

erected in the preceding year upon part of the site of the ancient Convent des Capucins,* rue Saint Honoré, and where, about the year 1810, the two troops united, the dispute having been adjusted.

This circus, built under the direction of Guinet, is two hundred feet in length by one hundred in breadth. Its front, which is very mean, looks towards a covered passage leading from the rue Saint Honoré to the rue du Mont Thabor. The passage, although but nine feet wide, is the only public entrance to the house. The shape of the circus is a regular polygon of eighteen sides, five of which form the opening of the proscenium. The arena is of the same dimensions as that of the old house, and is surrounded by two ranges of fourteen very slender columns. Behind the columns are three galleries, the fronts of which are decorated with draperies and crowns.

This circus, which is entirely formed of plaster, wood, and canvas, is larger than that of Astley in London.

Messrs. Franconi, who merely occupied this house upon lease, left it in 1814, and returned to their old circus in the faubourg du Temple. The Cirque du Mont Thabor is now unoccupied.

* See Vol. I., p. 284.

PUBLIC GARDENS.

In many of the public gardens of Paris there are artificial mountains bearing various names, as *Montagnes Françaises*, *Montagnes de Tivoli*, *Montagnes Suisses*, etc., down which cars descend with astonishing velocity. In 1817, a company established a diversion outside the *barrière du Roule*, which they called *Les Montagnes Russes.* A car, capable of containing two persons, is placed on the summit of a very steep inclined plane, down which it descends in grooves. This diversion is common in Russia during the winter, when the inclined plane is covered with ice. The first speculators in this novel amusement made immense fortunes: hundreds were seen waiting for their turn to descend, and several thousand francs were daily received; but others who have since formed similar establishments, have not been equally successful, and the artificial mountains are now combined with the other amusements of the public gardens.

LE COLISÉE.

The Colisée was an edifice in a public garden situated at the western extremity of the Champs Élysées, on the right of the avenue de Neuilly. It was erected by permission of the *Bureau de la Ville*, in order to give *fêtes* in honour of the marriage of the dauphin (Louis XVI.). In July, 1769, the works were commenced after the designs of Le Camus, but were not completed by May 16, 1770, when the marriage was celebrated.

This establishment was devoted to public dancing, hydraulic exhibitions, pyrotechnics, and other performances, similar to those of Vauxhall in England; and was designated *le Colisée*, because the building was after the plan of the Coliseum of Vespasian.

The expense of its construction was immense: the funds of the contractors failed; and the workmen, being ill paid, discontinued their labour. In January, 1771, it was intended to demolish the building before it was finished; but the government aiding the contractors, and the sum of 50,000 livres being given to them out of the municipal funds, they resolved to carry the project into execution.

On the 22d of May, 1771, although then unfinished, the Colisée was opened to the public, who did not flock to it with so much eagerness as had been anticipated.

The grand saloon or ball-room of the rotunda was entered by a spacious court, a vestibule, a gallery called *galerie des marchands*, and two circular galleries. Its diameter was seventy-eight feet, and its height eighty; the principal ornament consisted of sixteen Corinthian pillars, thirty-four feet in height, surmounted by an entablature, above which were sixteen colossal Cariatides, richly gilt, supporting a cupola terminated by a lantern twenty-four feet in diameter. Adjoining this saloon were four apartments decorated with trellis-work, three galleries skirted with shops, and four *cafés*. Another vestibule, upon the same line as the former, conducted to a room called *le Cirque*, having in the centre a basin of water of nearly an oval form, upon which *joutes sur l'eau* were given, and beyond which fireworks were discharged. The outside of the edifice was completely covered with trellis-work painted green, representing columns, entablatures, pediments, etc. The gardens were well laid out, and presented numerous resting-places and summer-houses. The entire space occupied by the buildings, courts, and gardens, was about sixteen acres.

The contractors were deceived in their undertaking;—they estimated the expense at 700,000 livres, but it amounted to 2,675,500.

Mademoiselle Lemaure, a celebrated singer, was for some time the attraction of the Colisée, but her frequent absence excited the dissatisfaction of the public. In 1772, it was in contemplation to send to England for game-cocks; but this project was renounced. In 1773, *joutes* were given upon the stagnant water of the basin. In 1776 and 1777, there was an exhibition of pictures, and prizes were promised to the artists; but M. d'Angevillers opposing these exhibitions, which began to be relished by the public, the Colisée was afterwards confined to balls and displays of fireworks.

In 1778, the re-opening of the establishment was in vain looked for. The edifice required repairs; the creditors were opposed to it, and the Colisée was for ever closed.

About the year 1780, the buildings and garden were sold. Upon their site the rue d'Angoulême and the rue de Ponthieu have since been opened.

JARDIN DE TIVOLI.

This garden, which is the most celebrated in Paris, was planned by M. Boutin, treasurer of the navy-office, and is situated at the foot of the rising grounds commanding the Chaussée d'Antin. It is forty acres in extent, and has for more than twenty-two years been devoted to public amusements. During the summer months there are *fêtes champêtres*, consisting of balls, concerts, conjuring, different experiments, aerostatic ascensions and fireworks. It contains mountains erected by Vincent, which are less dangerous than any others in Paris.

JARDIN RUGGIERI.

Two Italians, named Ruggieri, came to Paris in 1765, and opened a garden, where they gave exhibitions of fire-

works and illuminations. In 1769, they built an elegant small theatre on the boulevard du Temple, which was placed under the controul of the managers of the Opera. Upon the marriage of the dauphin, afterwards Louis XVI., Messrs. Ruggieri were appointed by the municipality of Paris to execute the brilliant display of fireworks discharged upon that occasion. They afterwards established a public garden in the rue Saint Lazare, which took the name of Jardin Ruggieri. Its mountains are dignified by the name of the *Saut du Niagara*. The entertainments at this garden were amusing, but on account of the insolvency of the proprietors it has been closed for some time.

JARDIN BEAUJON.

This garden, situate in the Champs Élysées, near the barrier de l'Etoile, originally belonged to the rich financier whose name it bears, but for some years it has been open to the public. The mountains designated *Montagnes Françaises*, are an improvement upon the original plan. The car not only descends a very long inclined plane, but afterwards ascends to the spot from whence it set out, by means of machinery set in motion by horses. Some serious accidents having occurred, the police suppressed the cars; but as every precaution was subsequently taken to ensure safety, they are allowed to travel with as great rapidity as ever. At the top of the mountains an observatory has been erected, from whence a fine view of Paris is obtained. This garden resembles Tivoli in its balls, concerts, fireworks, etc.

JARDIN DU DELTA.

[Faubourg Poissonnière.]

The *Montagnes Égyptiennes* were erected in this garden

which is large and entertaining, there being fire-works, balls, conjurors, etc.

JARDIN MARBOEUF.

[Champs Élysées.]

This spot formerly belonged to the count de Choiseul-Gouffier, who erected on it some sumptuous buildings, upon the model of those which he had seen at Athens during his mission to Constantinople as ambassador of France. The gardens were originally laid out by an Englishman, named Jansen, in the style of those of his native country. It is now open to the public, and there are conjurors, balls, fire-works, and other amusements.

Besides the above public gardens there are numerous others in Paris, in which diversified amusements are to be found. Those most entitled to notice are the *Jardin Belleville*, the *Wauxhall d'Été*, and the *Jardin Turc*.

GUINGUETTES.

Guinguettes are the houses or gardens of *traiteurs* situated in the environs of Paris. Formerly they were frequented by workmen and labourers alone; but tradesmen and merchants now resort to them in great numbers, particularly on Sundays. These establishments were originally very mean, and refreshment was obtained at a trifling expense; but since they have been patronised by the middling classes, there are some which afford every kind of luxury, and in extent and magnificence rival the most celebrated *restaurants* of the capital.

The most celebrated are the Jardin de la Gaité, barrier du Maine; the Salon Denoyez, barrier de la Courtille;

the Maison Morel, barrier de Menil-montant; the Grand Salon, faubourg Montmartre; the Hermitage, upon the hill of Montmartre; the Ile d'Amour, at Romainville; Fanchon la Vielleuse, or la Chaumière, boulevard du Mont Parnasse; the Salon de Varlet, and the Salon du Feu Éternel de la Vestale, boulevard de l'Hôpital.

When a *guinguette* adds an orchestra and a ball-room to its other attractions, it is called a *bastringue.* The houses which sell only wine and liquors are denominated *guinches.*

BALLS.

Balls are a favourite amusement in Paris, particularly in the winter. There is no quarter of the capital in which ball-rooms, adapted to all classes of society, are not to be found. In summer, the balls are held in the public gardens, and in saloons erected in the Champs Élysées and the suburbs.

CONCERTS.

These are frequent in all seasons, particularly in winter.

REVIEWS.

From the military character of the French, reviews are always attended by a great concourse of spectators. The grand reviews and military evolutions take place in the *Champ de Mars* or the *Plaine de Grenelle.* When a small body of troops are reviewed, they assemble in the Place du Carrousel.

RACES.

The annual horse-races of the department of the Seine are generally held in September, in the Champ de Mars.

PUBLIC FÊTES.

(See *Champs Élysées.*)

TENNIS-COURTS.

The *jeu de paume* was a favourite amusement of the Parisians in the fifteenth and sixteenth centuries. In the rue Grenier-Saint-Lazare there was a tennis-court called *le Petit Temple,* where, in the year 1426, a woman, named Margot, about thirty years of age, excelled the most skilful players. A contemporary writer says—"*Elle jouait devant main, derrière main, très-puissamment, très-malicieusement, très-habilement.*"

Rackets were not originally used: the impulse was given to the ball by the palm of the hand, from which circumstance the name of *jeu de paume* is derived. Afterwards a leathern gauntlet was used, and about the middle of the fifteenth century rackets were introduced.

Charles V., by an ordinance of May, 1369, prohibited several games at Paris, and particularly tennis-playing, while at the same time he had three tennis-courts formed for his own amusement, one of which was at the Hôtel de Saint Paul, and the two others at the Louvre. Upon the interdiction of tennis-courts in the city they were multiplied in the faubourgs, and particularly in the faubourg Saint Marcel. In March, 1550, the *Parlement* issued a decree forbidding the construction of new tennis-courts in either the city or the faubourgs; and in the following year the same prohibition was renewed, under pain of having them demolished.

In the sixteenth and seventeenth centuries tennis-courts were often used for dramatic performances. At present there are only three existing in Paris, and these are but little frequented.

GAMING-HOUSES.

Gaming-houses in Paris were first licensed in 1775, by the lieutenant of police Sartines, who, to diminish the odium of such establishments, decreed that the profit resulting from them should be applied to the foundation of hospitals. Their number soon amounted to twelve, and women were permitted to resort to them two days in the week. Besides the licensed establishments, several illegal ones were tolerated, and were styled *enfer*.

Gaming having been found prolific in misfortunes and crimes, was prohibited in 1778; but it was still practised at the court and in the hotels of ambassadors, where police-officers could not enter. By degrees the public establishments resumed their wonted activity, and extended their pernicious effects. The numerous suicides and bankruptcies which they occasioned attracted the attention of the *Parlement*, who drew up regulations for their observance; and threatened those who should violate them with the pillory and whipping. The licensed houses, as well as those not recognised, however, still continued their former practices, and breaches of the regulations were merely visited with trivial punishment. At length, the passion for gambling prevailing in the societies established in the Palais Royal under the title of *clubs* or *salons*, a police ordinance was issued in March, 1785, prohibiting them from gaming.

In 1786, fresh disorders having arisen in the unlicensed establishments, additional prohibitory measures were enforced.

During the revolution the gaming-houses were frequently prosecuted, and licenses withheld; but notwithstanding the rigour of the laws, and the vigilance of the police,

they still contrived to exist. They are now regularly licensed, and under the immediate inspection of the police.*

LOTTERIES.

In the fifteenth century there were lotteries at Paris under the name of *blanques* or *tontines*, from their having been established by an Italian named Tonti.

Louis XIV. frequently exercised his munificence by means of lotteries composed of valuable prizes, which fell to his favourites without any stake, as chance might determine.

Under Louis XV., when money was wanted by convents or churches, the government authorised them to raise it by means of lotteries.

Louis XVI., by a decree, dated June 30, 1776, suppressed all lotteries except that of the Hospice des Enfans Trouvés, that of the Hôpital de la Pitié, and the Loterie Royale de France.

On the 16th of November, 1794, lotteries were abolished by the National Convention as *immoral establishments*. The lottery of France, or of Paris, was re-established on the 30th of September, 1797, by the Directorial Government; and Bonaparte established five others, viz. Strasbourg, Lyons, Lille, Brussels,† and Bordeaux, which are drawn three times a month.

Each lottery contains ninety numbers, of which five nominally, but only four in reality, are entitled to prizes. The system is this:—An *extrait*, which is so called when only one of the numbers chosen comes up a prize, is en-

* For Sketch of Gaming-Houses, see *Palais Royal*, Vol. II. p. 57.

† Since the restoration of Brussels to the king of the Netherlands, there have been only four lotteries, exclusive of that of Paris.

titled to fifteen times the amount staked. If two numbers come up, that is, an *ambe*, two hundred and seventy times what is staked. If three be prizes, the gain is five thousand five hundred times what is placed in the compartment appropriated to the *terne*; and if four numbers be prizes, the gain is seventy-five thousand times the sum placed on the *quaterne*.

The lottery of Paris is drawn at nine o'clock on the 5th, 15th, and 25th of each month, at the *Administration Général des Loteries*, etc., rue Neuve-des-Petits-Champs. The numbers drawn in the provincial lotteries are announced at Paris by telegraph.

ANCIENT CUSTOMS AND AMUSEMENTS.

THE CARNIVAL.

The masquerades and follies of the Carnival, degenerate remains of the ancient *Saturnalia*, were introduced into Gaul by the Romans, and practised by the Franks upon their becoming masters of the country. They were at first forbidden by the church, which afterwards tolerated them, and, in the middle ages, were celebrated with a degree of pomp and splendour progressively increasing. During the fourteenth and fifteenth centuries the Carnival was discontinued in France; but, upon the marriage of Henry II. to Catherine de Médicis, the Italians, who accompanied that princess, re-established it with as much festivity and pomp as it was celebrated in the principalities beyond the Alps, and particularly at Venice and Rome.

The word Carnival is formed of *Carn-aval* (because much meat is supposed to be eaten previous to the abstinence during Lent) in opposition to Lent, called in Latin of the latter ages *Carnis-privium*, *Carnis-levamen*, and by the Spaniards *Carnis-tollendas*.

Until the reign of Louis XV. the Carnival commenced on the day after Twelfth-Night, or the 7th of January, and continued till Ash-Wednesday; during which period numerous balls and entertainments were given, and many marriages celebrated. It is now held on the fifteen days preceding Ash-Wednesday; but the principal days are the *Dimanches*, the *Lundi* and *Mardi Gras*, and the Thursday of Mid-lent. A great number of persons in disguise, masked, and exhibiting every species of folly, parade the streets.

Previous to the events of 1789, the rue Saint Antoine presented an extraordinary and ridiculous scene, in which the actors were a multitude of persons on foot, on horseback, and in carriages, disguised in every variety of costume, and assuming different characters.

The Carnival was prohibited in 1790, and no more celebrated till the period when Bonaparte was appointed first consul. Its restoration was a cause of great joy to the Parisians, and for some years nothing could exceed the beauty and richness of the costumes displayed upon this annual festival; but it has lost its charms, and the masks are now few and unmeaning.

The places of general resort are the boulevards on the north bank of the Seine, and the rue Saint Honoré. After parading the streets, the masks repair to the balls in the capital, or the *guinguettes* of the environs, where they spend the night.

Masked Balls.—These balls, which, at the time of the Carnival, take precedence of every other kind of amusement in Paris, were introduced under the regency of the duke of Orleans. The chevalier de Bouillon conceived the project of converting the Opera-House into a ball-room, for which he received a pension of 6000 livres; and a Carmelite friar, named Father Sebastian, invented the means of

elevating the floor of the pit to a level with the stage, and lowering it at pleasure.

The first ball was given on the 2d of January, 1716. They now commence about the end of January, and continue on fixed days throughout the Carnival. The most select company is found at the Opera-House; but balls are also given at the Odéon, the Théâtre de la Porte-Saint-Martin, Franconi's Circus, and various other places.

The Bœuf Gras.—For ages there has been celebrated at Paris, upon the last days of the Carnival, the procession of the *Bœuf gras*, which, in other parts of France, is designated *le bœuf villé, violé*, or *viellé*—undoubtedly because the ox is led through the city to the sound of violins or cymbals.

A writer of the last century, in speaking of this ceremony, suggests that it derives its origin from paganism, and describes it as celebrated at Paris in the year 1739. The butchers of the *Boucherie de l'Apport-Paris*, says he, did not wait till the usual day for the procession of the *Bœuf gras*; but, on the morning preceding that of *Jeudi gras*, they led through the city an ox covered with tapestry, and having a large branch of laurel on his head. This ox, adorned as the victims which the ancients led to the altar, bore on his back a child, who was called *Roi des Bouchers*, decorated with a blue scarf, and holding in one hand a gilt sceptre, and in the other a sword. About fifteen butchers' boys, dressed in red waistcoats, white hose, and red turbans or bonnets bordered with white, accompanied the *bœuf gras*, two of them holding the animal by the horns. The procession, preceded by violins, fifes, and drums, traversed the streets of Paris, went to the houses of the magistrates, and finding the *premier président du Parlement* absent, proceeded to the grand hall of the Palais de Justice by the stairs of

the *Sainte Chapelle.* After presenting themselves before the president, the butchers led the ox through the various apartments of the *palais,* and then descended by the staircase of the Cour-Neuve, towards the Place Dauphine. On the following day, the butchers of different parts of Paris performed the same ceremony, but did not conduct their *bœuf gras* into the *palais.*

The escort is now more numerous than formerly; but the animal, which is led through the streets, no longer bears a child on its back; the latter follows the *bœuf gras* in an ornamented triumphal car, but without the sceptre and sword. This innovation upon the ancient custom first took place in 1822.

FÊTE DES FOUS.

(See *Notre Dame,* Vol. I. p. 20.)

FÊTE DES FOUS DE L'UNIVERSITÉ.

Very few of the details of this festival are upon record, but it appears to have borne a strong resemblance to the *Fête des Fous,* celebrated by the deacons and sub-deacons of Notre Dame. It is certain that, on the 5th of December, the eve of Saint Nicholas' Day, the professors and scholars of the University held an assembly to elect an *Évêque des Fous,* who was arrayed in pontifical robes, and presented to the rector. It appears also, that the ceremony was accompanied with the same excesses and profaneness which characterised that of the deacons of Notre Dame, since, in 1276, Simon de Brie, legate of the pope, charged the scholars with having, in certain *fêtes,* given themselves up to excess of wine, indulged in all kinds of licentiousness, run up and down the streets with arms

in their hands, and carried their impiety so far as to play at dice upon the altar of the church.

Upon the eve of Saint Nicholas' Day in 1365, the scholars having presented their bishop to the rector, were returning in procession, when they met the night patrole (*guet*), whom they attacked. The latter defended themselves, and completely routed the scholars, who fled to the schools in the rue de la Bucherie, whither the patrole pursued them, broke open the doors of the schools, and having arrested several scholars, conveyed them to the prison of the Châtelet. On the following day the University held a convocation, in which it was solemnly decided that their privileges had been violated. The result was, the patrole were sentenced to imprisonment, to do penance, and be dismissed from the service. The scholars, who made the first attack, escaped with impunity.

The ridiculous ceremony of the *Fête des Fous de l'Université* is supposed to have been abolished in the fifteenth century, about the same period as that of Notre Dame.

SUISSE DE LA RUE AUX OURS.

The procession of the *Suisse de la rue aux Ours* is much more ancient than is stated by several writers. Every year, on the 3d of July, the inhabitants of the rue aux Ours dressed up a mannikin, about twenty feet in height, representing a man holding in his hand a poniard, which was carried about the streets for several days, and afterwards burned in the street from whence the procession set out. The destruction of the figure was for a long period followed by the discharge of fire-works, which, to prevent accidents, was prohibited by the police in 1743.

According to tradition, the following was the origin of this ceremony:—On the 3d of July, 1418, a Swiss soldier, upon leaving a wine-shop, where he had lost his money by gaming, struck with a knife at an image of the Virgin, which was placed at the angle formed by the rue aux Ours and the rue Salle au Comte. Blood flowed copiously from the incision. The soldier was seized, tied to a stake in front of the image, and beaten till his entrails protruded from his body; his tongue was then pierced with a hot iron, and he was afterwards burned. As a memorial of the crime and its punishment, the inhabitants of the rue aux Ours continued to carry annually this gigantic figure in procession.

Dulaure,* after relating the tradition, says:—"This ceremony had another origin; it existed long before the fifteenth century, and was certainly derived from the ancient festivals of the summer solstice. At Rome, on the 15th of May, thirty colossal wicker figures, called *Argei* or *Argivi*, were carried in procession, after which the vestals cast them into the Tiber. The priests of Osiris dealt forth heavy blows upon these enormous figures, which represented the enemies of the gods. This custom, adopted by christianity, prevails in nearly all the countries of Europe: in Italy, Spain, and Portugal, processions are enlivened by the presence of gigantic figures; and at Antwerp, Ghent, Dunkirk, Malines, Douai, and Louvain, the mannikins are twenty-four or twenty-five feet in height. In several towns of France, mannikins are burned on Saint John's and Saint Peter's Day. These festivals, which are celebrated at the time of the summer solstice, differ in their mode and actual motive, but they all spring from the same principle. With us it is the allegory of the

* *Histoire de Paris*, Vol. II., p. 656.

sun's triumph over darkness. In Egypt and Rome, as at Paris, the giant was always regarded as a hostile personage; he was considered as an enemy, an odious being, upon whom vengeance should be exercised. Thus the ceremony practised at Paris, in memory of a pretended sacrilege, was the relic of a pagan festival. The inhabitants of the rue aux Ours were ignorant of its origin, and did not trouble themselves about it, but celebrated the ceremony because it had been celebrated by their predecessors."

JOUTES SUR L'EAU.

On the 4th of September, 1768, an exhibition on the water was, for the first time, attempted at Paris, by sailors trained for the purpose. Combats with lances were performed by men in boats, dressed in different costumes to distinguish the adverse parties. A goddess issued from the waves to crown the conquerors. At the extremity of the aquatic scene Neptune was seen in a chariot drawn by sea-horses; and at the other extremity was exhibited Ætna, with Vulcan and the Cyclops labouring at the forge.

In the following year the exhibition was designated *jeux pléiens*, and a school of navigation was formed, in which pupils, selected by the city magistrates, exercised themselves in rowing and swimming before the public. The *joute*, however, was not excluded, and sea-divinities were seen sporting familiarly with the boatmen of the Seine.

In June, 1770, the show was exhibited with greater magnificence and novelty. The title of *Jeux pléiens* was relinquished, and that of *Exercices des Élèves de la Navigation* adopted in its stead. In October, 1773, the *joutes* were transferred from the river to the *Colisée*.*

* See p. 527.

The different governments of France have, in many of the public *fêtes*, given *joutes sur l'eau*.

COMBAT DES AVEUGLES ET DU COCHON.

This diversion, which the author of the *Journal de Paris* under the reigns of Charles VI. and Charles VII. styles a *bataille étrange*, prevailed in Paris in the fifteenth century. Four blind men, in coats of mail and armed with bludgeons, were placed in an enclosed space with a large boar, which became the prize of him who succeeded in killing the animal with his bludgeon. In their efforts to kill the boar, they not unfrequently brought down heavy blows upon each other, to the great amusement of the spectators.

MAT DE COCAGNE.

This exercise was first introduced at Paris on the 1st of September, 1425, when a mast or pole, thirty-six feet in height, was fixed in the rue aux Ours. At the top was a basket containing a fat goose and *six blancs* (two sous six deniers). The mast was smeared with grease, and whoever first reached its summit, received the mast, the basket, and its contents as his reward. Many unsuccessful efforts were made during the day to reach the top; but at length a youth obtained the goose, without being able to bring down the basket or the money.

This diversion shortly afterwards fell into desuetude, and was not renewed till 1768, when an Italian, named Torré, gave diversified representations at Paris.

The *Mat de Cocagne* forms part of the amusements at most of the public fêtes given at Paris, as well as at the fairs and wakes of the provincial towns and villages. The mast is now sixty feet in height, and there are several prizes, such

as a gold watch, a silver watch, a silver fork and spoon, a silver cup, etc., which fall to the lot of those who, in turn, succeed in reaching them.

MAGIC.

Under the second race of kings, magic, soothsaying, divination, astrology, and sorcery were in high repute among the Franks, and were authorised by the bishops, and even the councils. That of Narbonne in 902, and that of Tours in 925, manifested unlimited confidence in these miserable and impious practices.

The pretended revelations of magicians gave birth to fatal errors and revolting crimes. On the death of Louis, son of Philippe-le-Hardi, and Isabella of Arragon, in 1276, it was suspected that he had been poisoned by Pierre de la Brosse, barber and surgeon to Saint Louis. Philip sent a deputation of abbots and bishops into Brabant, to consult a nun, reputed to be a sorceress. The reply obtained was very equivocal; but the barons unanimously demanded the death of la Brosse, and he was hung on the 30th of June, 1278, at the gibbet of Montfaucon, which had been re-established by him a few years before.* The dukes de Bourgogne and de Brabant, and Robert, count d'Artois, attended the execution.

Under Charles VI. the popular credulity was carried to an astonishing pitch, to which the doctrine of the miraculous effects of relics powerfully contributed. Every quarter of Paris had a sorcerer or sorceress; and private vengeance wreaked itself upon waxen images baptized by a priest, which were tortured or stabbed in the belief that

* See p. 62.

torture or death would overtake the persons whose names the images had received.

In the reign of Francis I., Henry II. and Charles IX., Paris was the theatre of an infinite number of visions, ghosts and diabolical possessions, invented by the priests, who thus wrought upon the public credulity in order to obtain money for exorcisms. In August, 1572, during the massacre of Saint Bartholomew's day, a hawthorn was observed in flower in the cemetery des Innocens. The murderers believed that, by this pretended miracle, God expressed his approbation of their sanguinary deeds.

On the 19th of March, 1578, a footman, in despair on account of having lost his money by gaming, swore in a most blasphemous manner. The devil immediately appeared to him and said: "*Laquais, ne sois plus en émoi; je te donnerai beaucoup plus que tu n'as perdu si tu te veux donner à moi.*" The footman consented to sell himself to the devil for ten crowns, which he accordingly received from him. The devil then transformed himself into a dragon, and took possession of the footman by entering his mouth, "which footman," says the relation, "has ever since cried, stormed and torn his hair like a madman."

Bodin assures us that the niece of a haberdasher, residing in the rue Saint Honoré, saw, whilst praying at her father's tomb, a great black man who called himself *Satan*, and who counselled her to have mass celebrated, and to make a pilgrimage to Notre-Dame-des-Vertus.

Catherine de Médicis, infatuated by this wretched credulity, propagated it by her example and the favour which she manifested to magicians and astrologers; she even brought some of them from Italy to Paris. Among these impostors was Cosme Ruggieri, who, being accused of making a waxen image for the seigneur la Mole, in order

that he might captivate the heart of Queen Marguerite, or occasion the death of Charles IX., was apprehended in 1574, and condemned to the galleys by a decree of the *Parlement.* Catherine, alarmed at the fate of her countryman, wrote to the attorney-general, and after obtaining the remission of his punishment, gave him the abbey of Saint Mahé in Brittany, as an indemnity for having suffered imprisonment.

L'Estoile, in speaking of a magician named Miraille, who was hanged in 1587, says :—" In the time of Charles IX. these vermin exercised their practices at Paris with such impunity that their number amounted to thirty thousand, according to the confession of their chief in 1572." In the criminal registers of the *Parlement,* the judgments pronounced against sorcerers are very numerous. In December 1573, Jeanne Collier, and in February 1574, Jeanne d'Avesnes de Beauvais were hanged for sorcery.

Bassompierre relates that, in 1612, having gone to visit the marquis d'Ancre, who was sick, some one in the chamber said :—" A monk of my acquaintance knows a person who promises, upon his life, to make a woman love any man that he wishes, and begged me to make it known to you"." You should send him," said Bassompierre, " to the duke de Bellegarde, who is old." Accordingly the monk went, proposed to make known the magician and his secret to the duke, who listened to it, and promised him a sum of money if the secret should succeed. The duke then enquired whether, by this magic, he could make a lady hate the persons to whom she was attached. The monk and the magician maintained that it was very possible. The duke, transported with joy, communicated confidentially to the princess de Conti, that he possessed an infallible secret to make the queen feel a liking to himself, and a hatred towards the

marquis d'Ancre and his wife. This story was told at court; and three days after, the monk, the magician, and those who had introduced them to the duke de Bellegarde's house, were committed to prison.

In March 1615, the devil is said to have strangled two magicians at Paris. The one was Ruggieri, abbot of Saint Mahé, of whom we have before spoken; he was assailed amidst a thundering noise by the devil, who strangled him in the night. The other, named *Cesar*, produced hail and thunder storms at pleasure, possessed a familiar spirit, and a dog who carried his letters, and brought back answers. He made a waxen image to occasion the death of a certain gentleman. He composed philters for young men that they might be beloved by young girls, went to the *Sabbat*,* and boasted of having obtained the favours of a great lady at court. Whilst a prisoner in the Bastile, on the 11th of March, 1615, the devil came with a frightful noise, and strangled him in his bed. A fact more certain is, that he made a trade of shewing the devil to any one who would pay to see him.

The following account of the manner in which this impostor produced the devil and his infernal court, is recorded by a contemporary author in the words of Cesar, whom he calls *Perditor:* "You would scarcely believe how many gallants and young *sérapiens* (Parisians) importune me to shew them the devil. Seeing this, I thought of a most ludicrous contrivance to gain money. At a quarter of a league from this city, towards Gentilly, is a very deep quarry, with long recesses to the right and left. When any one comes to see the devil, I lead him into this quarry; but, before we enter, I demand at least 40 or 50 pistoles, and require him to swear never to speak of it, not to be

* Nocturnal meeting of witches.

afraid, to invoke neither god nor demi-god, nor to utter any holy word.

" I then enter first into the cavern, and before we advance far, I make circles and recite invocations, and some pieces composed of barbarous words, which I have no sooner uttered than the curious fool and I hear the rattling of heavy iron chains, and the growling of large mastiffs. I then ask him whether he is afraid; if he says yes, as there are some who dare not go farther, I conduct him back, and having thus cured him of his impertinent curiosity, keep the money which he gave me.

" But should he not be afraid, I advance farther, muttering horrid imprecations. On arriving at a place with which I am acquainted, I redouble my invocations, and rave as though I were mad. Immediately, six men, whom I keep in this cavern, throw out flames of rosin on the right and left of us. Through the flames I shew to my dupe a large goat laden with huge chains painted red to make them appear as if red hot. On the right and left are two large mastiffs, whose heads are thrust into wooden instruments broad at one end, and narrow at the other. In proportion as these men exasperate them, they howl, and their howling resounds in such a manner in the instruments on their heads, and makes such a terrific noise in the cavern, that although I know the cause of it, the very hair of my head stands on end with horror. The goat, which I have trained for the purpose, shakes his chains, tosses his horns, and plays his part so well, that no one would believe but that he is the devil himself. My six actors, who have been well tutored, are also laden with red chains, and clothed like furies. There is no light in the cavern but what they make at intervals with rosin.

" After having thus played the devil for some time, two of them come and torment my inquisitive fool with long

sand-bags, with which they beat him about the body so unmercifully, that I am at length obliged to drag him half dead out of the cavern. When he has somewhat recovered his senses, I tell him that it is a dangerous and useless curiosity to wish to see the devil, and beg him to resist the temptation; and I assure you, no one ever came to see him a second time."

Under the reign of Louis XIV. the arts of magic were associated with poisoning, and to such a lamentable extent was the practice carried, that, by a decree of January 11, 1680, the king established at the Arsenal a special court to try poisoners and magicians. Several persons distinguished by their birth and titles were convicted and punished. The court pursued with equal ardour poisoners, sorcerers, and venders of secrets. Real and imaginary crimes were confounded; and the virtue of magical operations was believed by the public, because grave judges seemed to believe therein by condemning them.

An ordinance of July 1682, dealt a deadly blow at these ancient errors. The art was therein called a *vain profession*, and diviners designated "magicians and sorcerers, corruptors of the public mind, impious and sacrilegious offenders who, under the pretext of exercising pretended magic, profane whatever is most sacred and holy," etc.

The diviners and sorcerers were not exterminated by this ordinance; they were, however, no longer condemned as such, but as deceivers, profane persons and poisoners. It was in this light that in 1688 and 1691, the *Parlement* of Paris condemned several shepherds of la Brie, who were charged with practising sorcery for the destruction of the flocks.*

* Their philter was composed of the blood and dung of animals, of holy water and the bread of five parishes, especially of that to

As soon as the tribunals refused to believe in the supernatural power of sorcerers, the number of the latter rapidly diminished.

The ordinance of July, 1682, is one of the most remarkable in the reign of Louis XIV. It contributed greatly to root up several errors, to diminish the number of impostors and dupes, and to advance civilization. It should not be forgotten that all the reformations and institutions tending to this advancement, date from the administration of Colbert.

which the flock belonged; a morsel of the consecrated host kept back at the sacrament; toads, adders, and caterpillars, all of which they put into a new earthern vessel, bought without cheapening, and added several notes upon which were written, with the blood of animals mixed with holy water, the words used by the priests at the consecration of the host, and passages from the Gospel by Saint John.—(*Recueil de piéces pour servir de supplément à l'histoire des pratiques superstitieuses du P. Pierre Lebrun*, tom. IV., p. 499.)

END OF VOL. II.

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